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La Reine Fiammette

Conte Dramatique

EN

QUATRE ACTES ET SIX TABLEAUX

DE

CATULLE MENDÈS

MUSIQUE DE

XAVIER LEROUX

PARTITION CHANT ET PIANO

PARIS, CHOUDENS, ÉDITEUR
30, Boulevard des Capucines, 30

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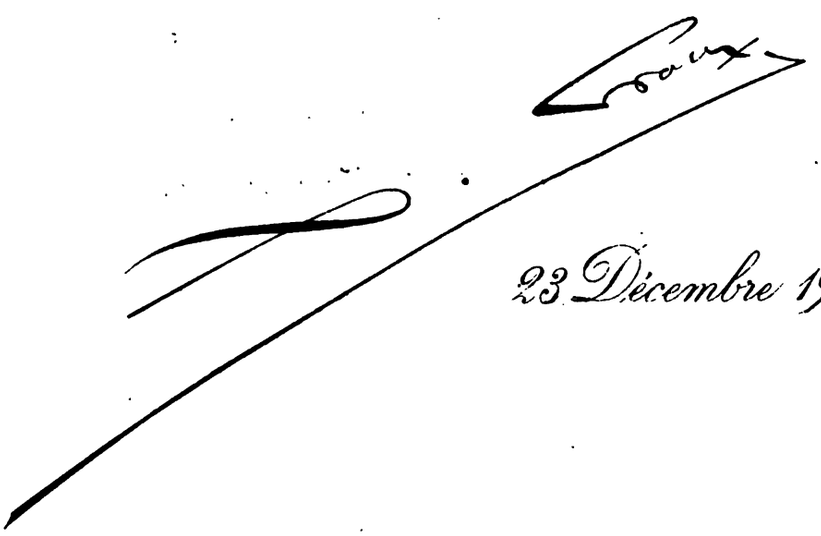

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LA REINE FIAMMETTE

CONTE DRAMATIQUE

EN 4 ACTES ET 6 TABLEAUX

Représenté pour la première fois à Paris, sur le Théâtre National de l'Opéra-Comique, le 23 Décembre 1903.

Direction de Mr ALBERT CARRÉ

DISTRIBUTION:

ORLANDA	Mlle	*M. GARDEN.*
DANIELO	Mr	*MARÉCHAL.*
GIORGIO D'AST	Mr	*JEAN PÉRIER.*
CÉSAR SFORZA	Mr	*A. ALLARD.*
CASTIGLIONE	Mr	*CARBONNE.*
JEAN CESANO	Mr	*JAHN.*
LUCAGNOLO	Mr	*DELVOYE.*
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LE PROMOTEUR	Mr	*GIRAUD.*
MÈRE AGRAMENTE	Mlle	*J. PASSAMA.*
PANTASILÉE	Mlle	*TIPHAINE.*
CHIARINA	Mlle	*CORTEZ.*
ANGIOLETTA	Mlle	*DUMESNIL.*
VIOLETTE	Mlle	*VAUTHRIN.*
VIOLINE	Mlle	*ANGÈLE PERNOT.*
VIOLA	Mlle	*R. LAUNAY.*
POMONE	Mlle	*DAFFETYE.*
MICHELA	Mlle	*DELMAI.*
FLORA	Mlle	*A. COSTÈS.*
1er JEUNE GARÇON	Mlle	*LINSÈME.*
2e JEUNE GARÇON	Mlle	*RACHEL.*
UNE PENSIONNAIRE	Mlle	*JULLIOT.*

CLARISSES, COURTISANES, ZINGARI, COURTISANS, FRANCISCAINS, GARDES, ETC.

Directeur de la Musique, Mr A. MESSAGER. — Directeur de la Scène, Mr A. VIZENTINI.

Chef du Chant, Mr PIFFARETTI. — Chefs des Chœurs, MM. FÉLIX LEROUX et ARCHAIMBAULT.

Divertissement de Mme MARIQUITA — Costumes dessinés par Mr CH. BIANCHINI

Décors de Mr JAMBON (2e, 5e et 6e Tableaux) Mr JUSSEAUME (3e et 4e Tableaux) Mr E. RONSIN (1er Acte)

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LA REINE FIAMMETTE

CONTE DRAMATIQUE

Poème de
CATULLE MENDÈS

Musique de
XAVIER LEROUX

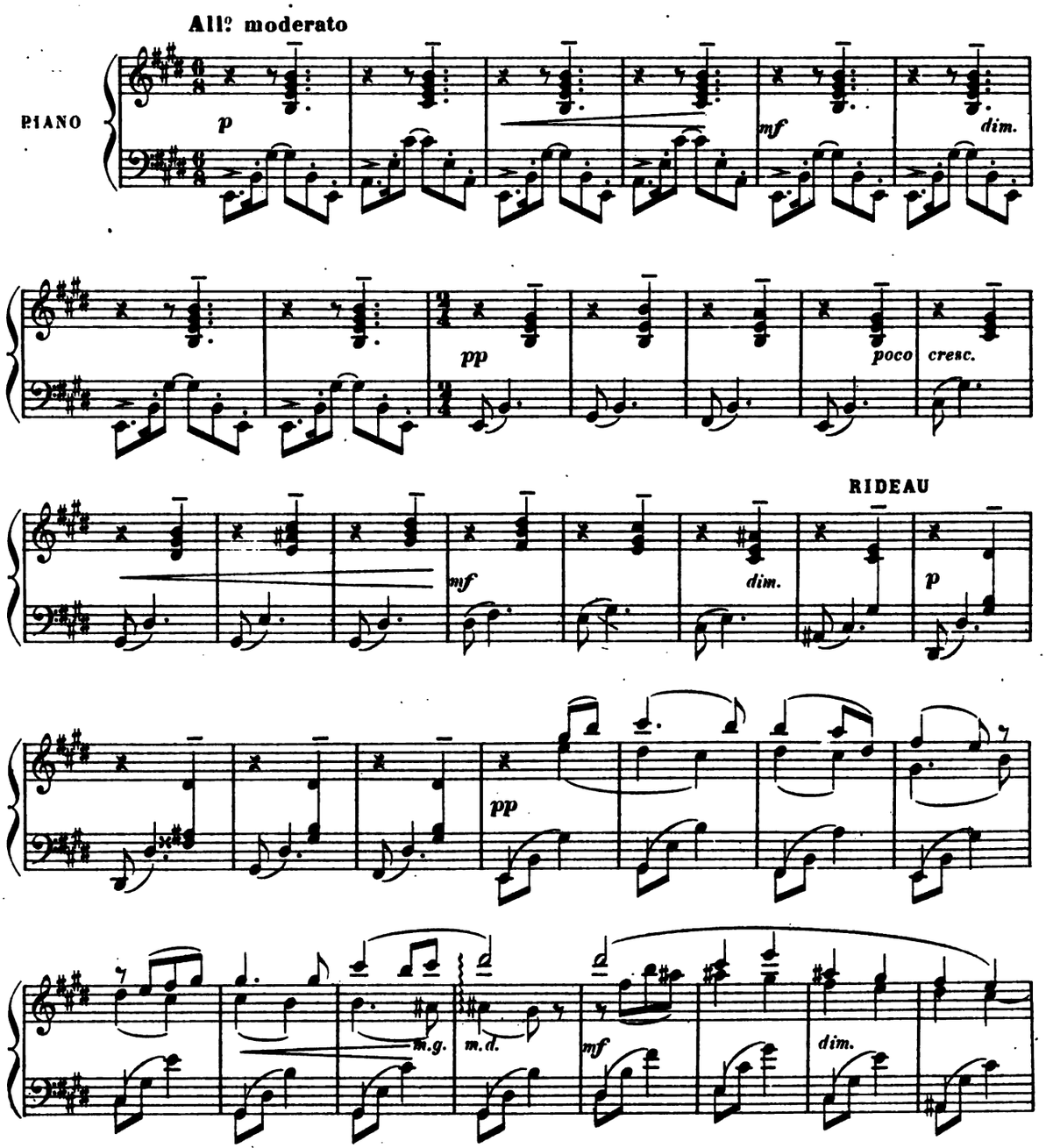
ACTE I

La Cour d'une Auberge

SCÈNE I

LUCAGNOLO, DEUX JEUNES GARÇONS servants de Lucagnolo, en costumes fantasques, une petite mandore au dos; UN PÉLERIN.

Pendant qu'au loin sonnent des guitares, Lucagnolo l'hôtellier, jeune, gras, joli, vêtu de couleurs vives, l'air effronté d'un Mascarille ou d'un Sbrigani, et les deux jeunes garçons sur une échelle ou au bas d'une échelle cueillent des grappes, les reçoivent dans des corbeilles.



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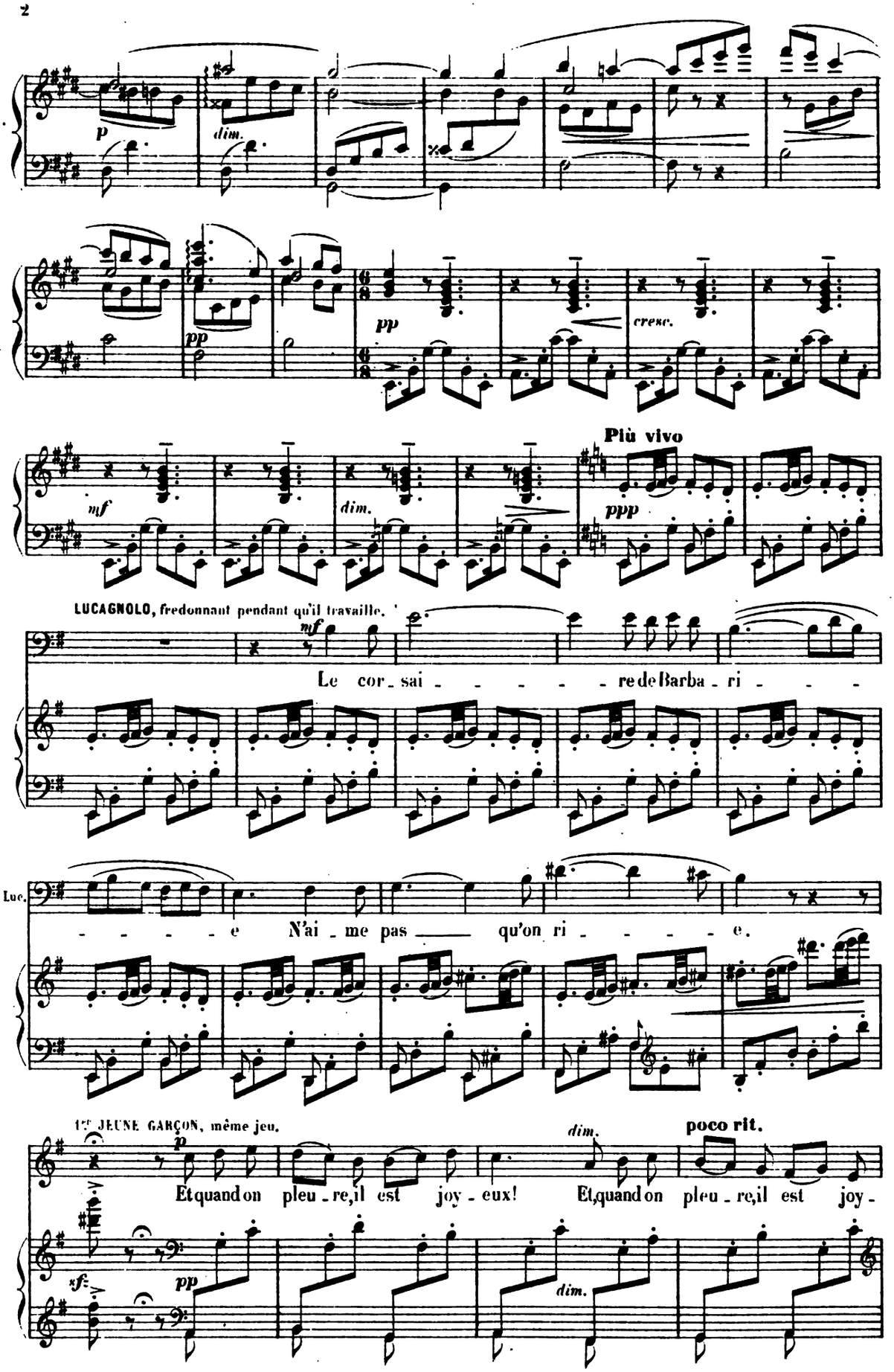

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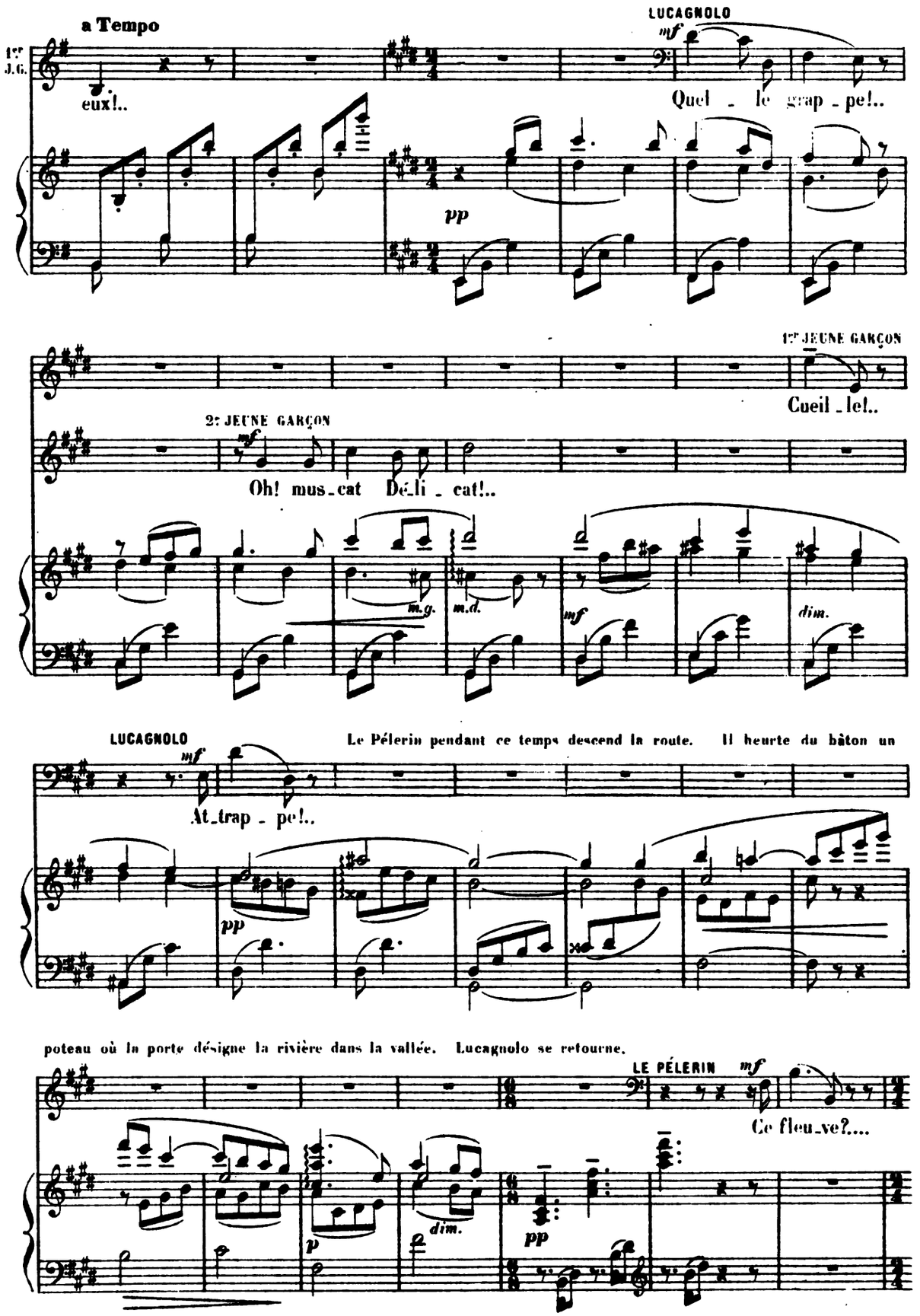

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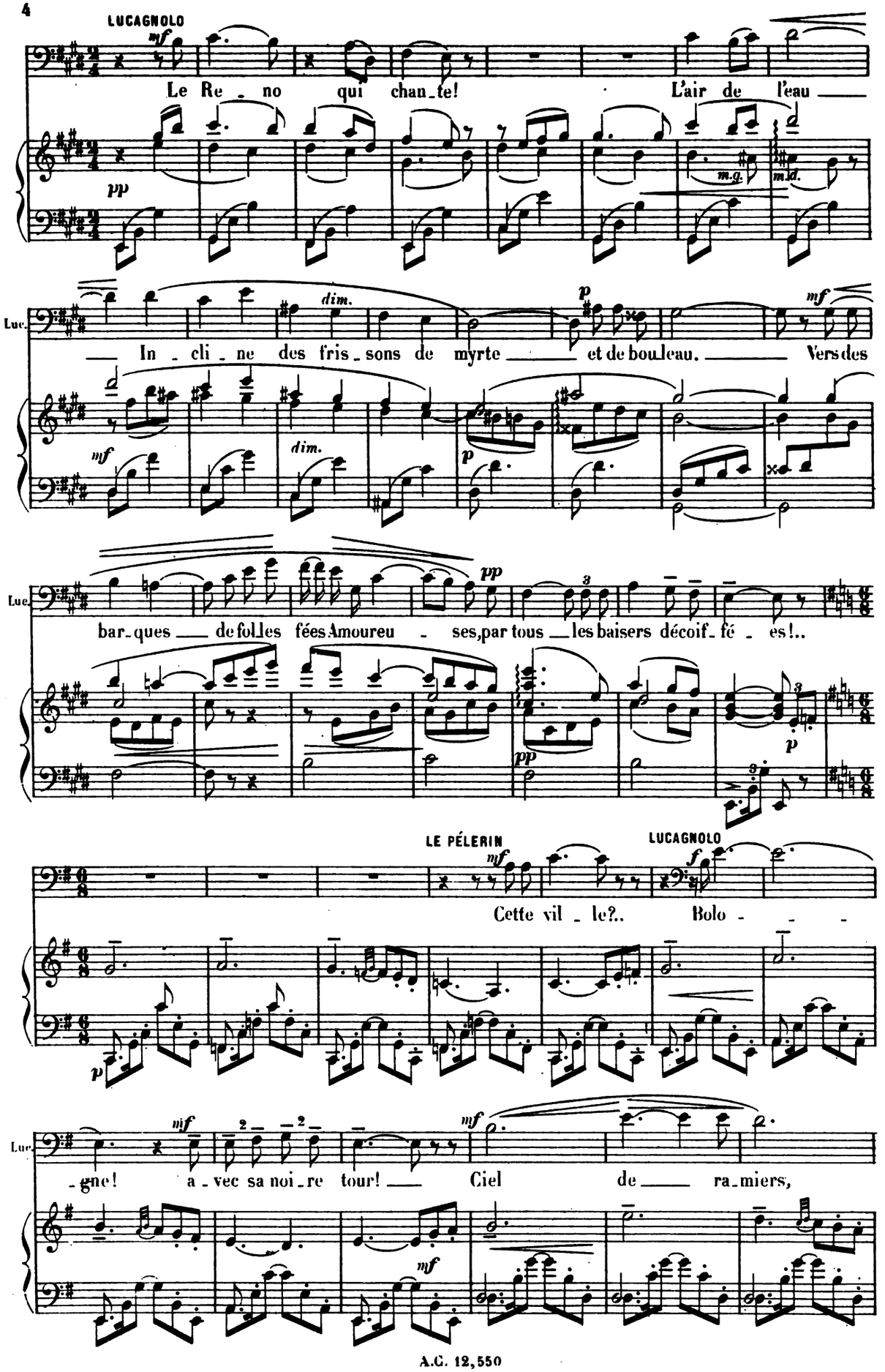

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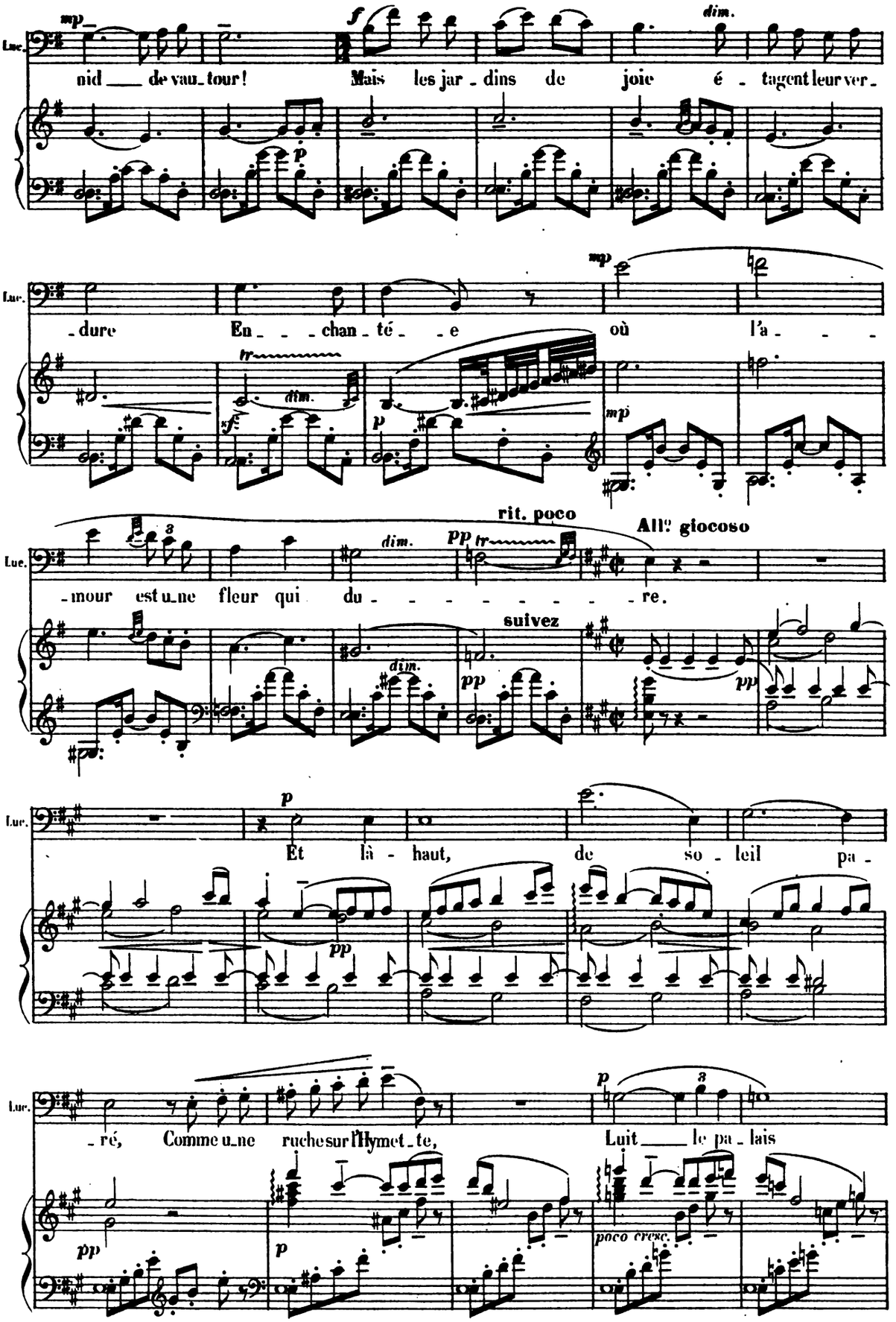

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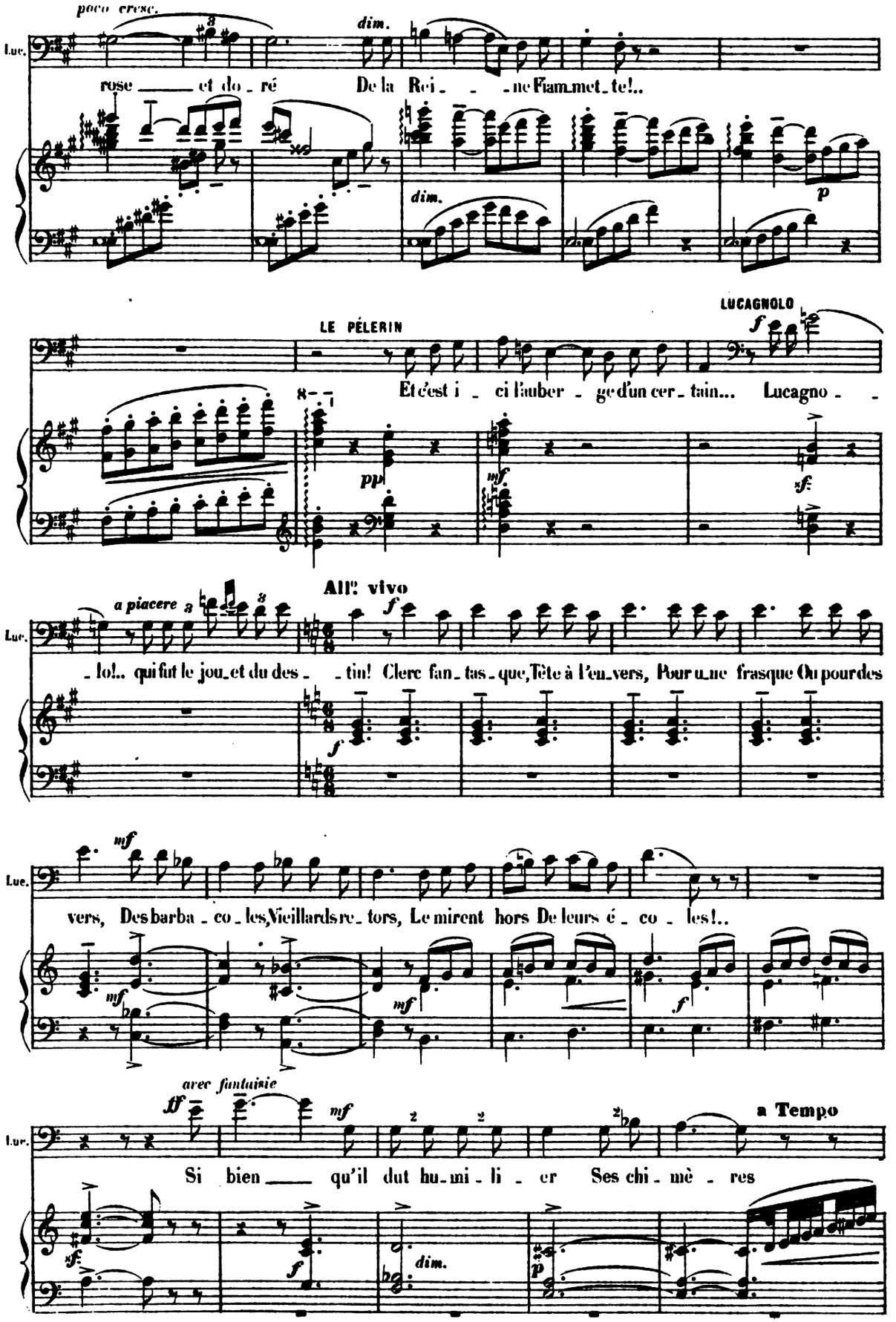

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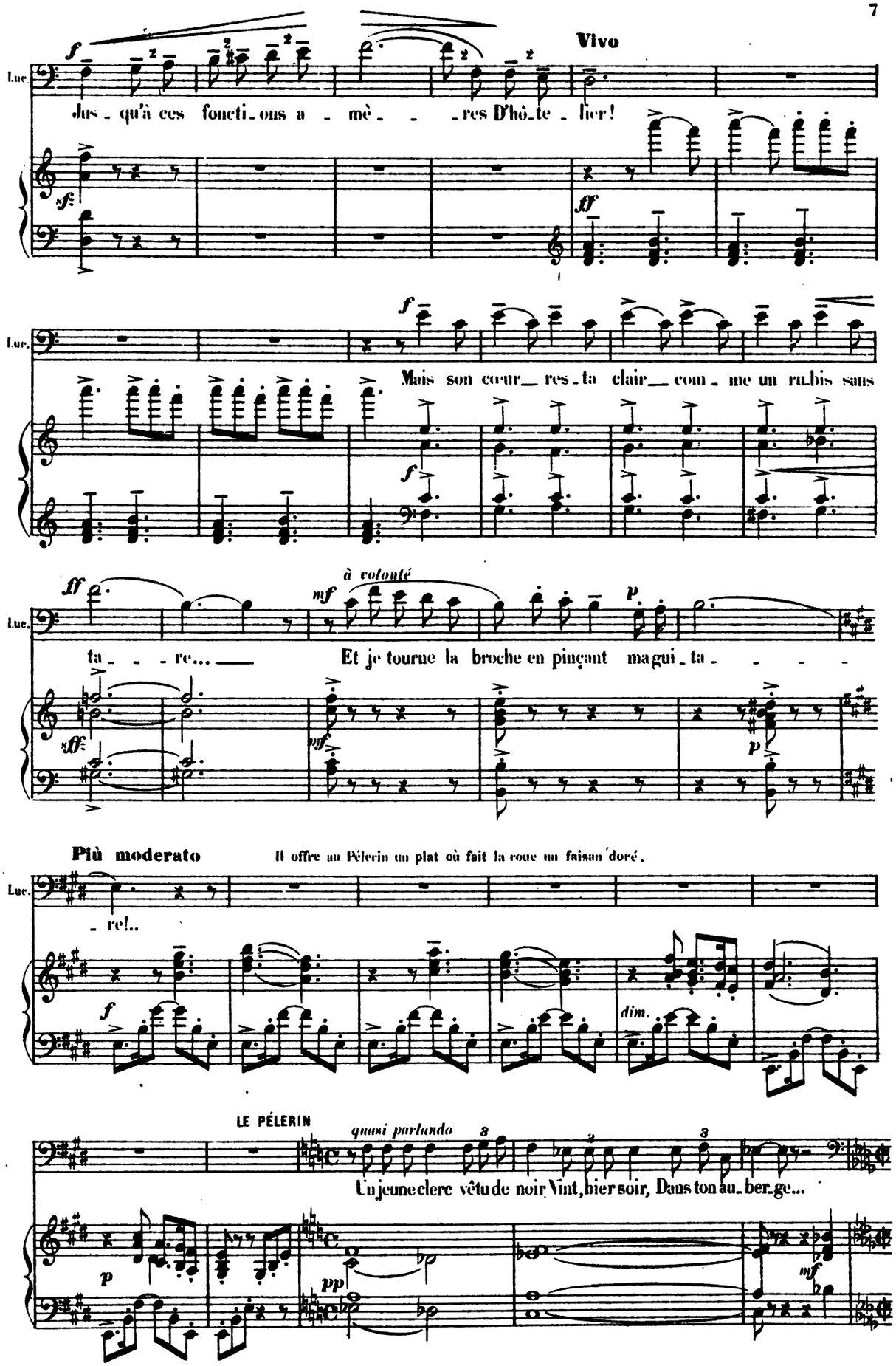

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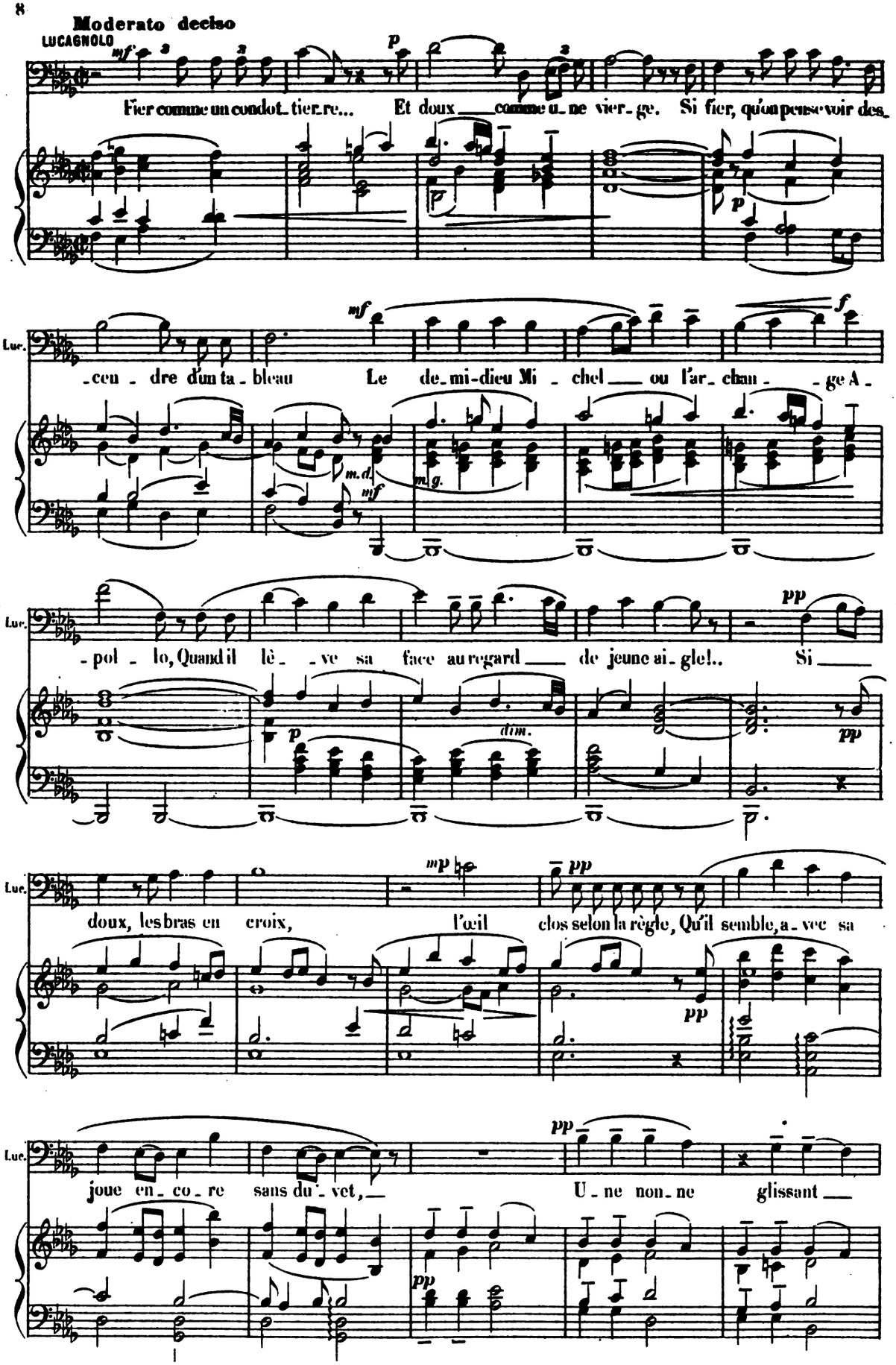

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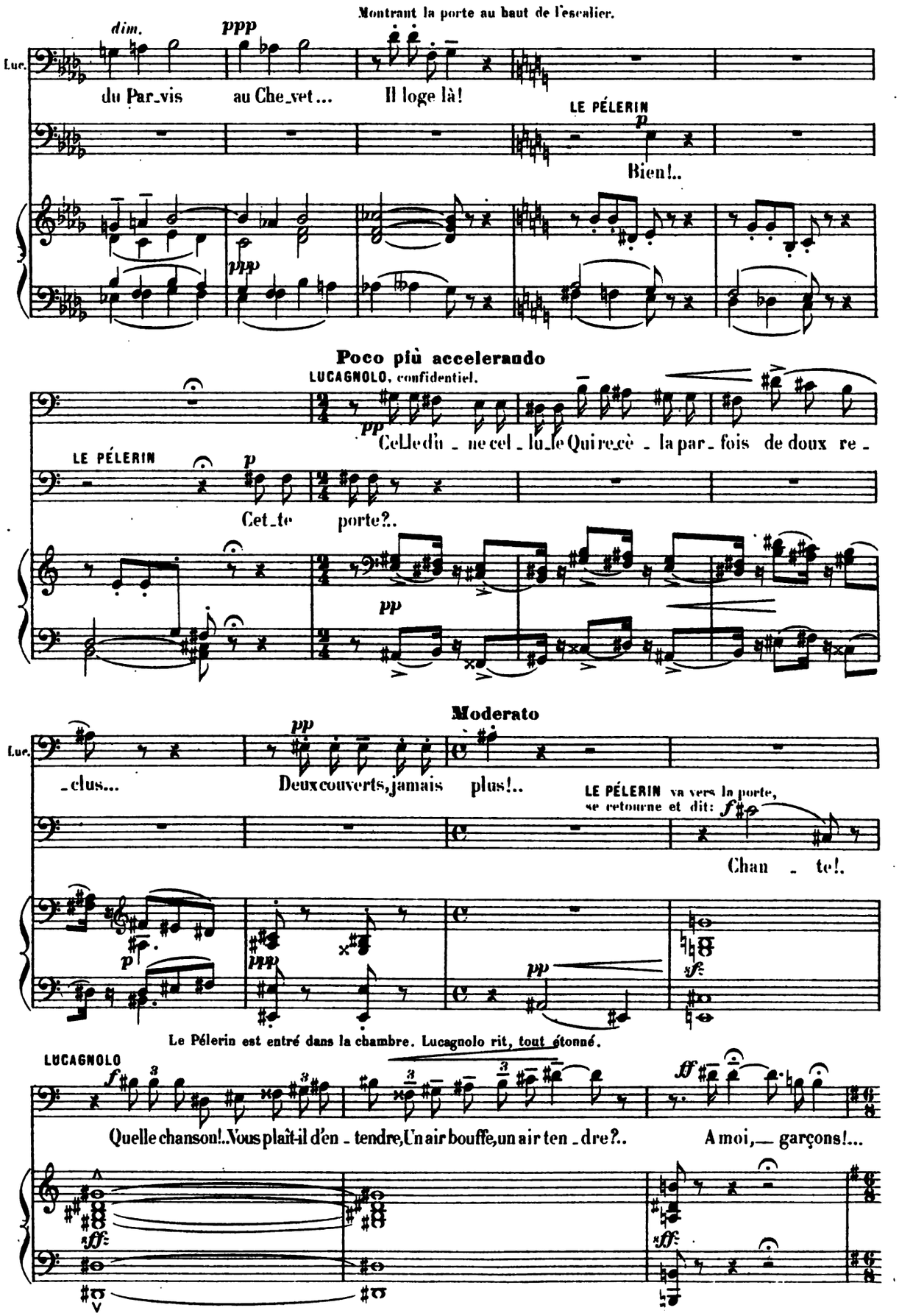

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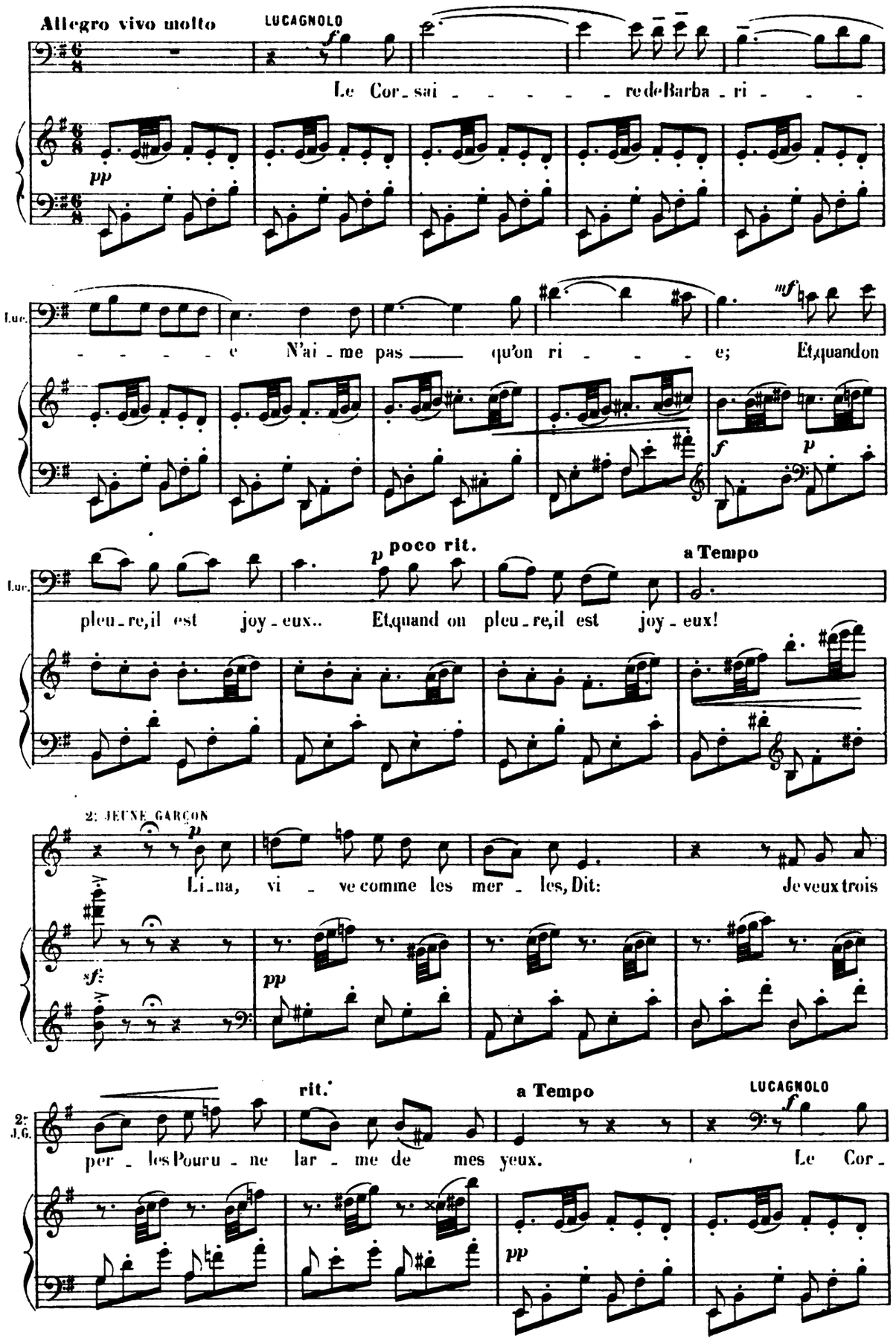

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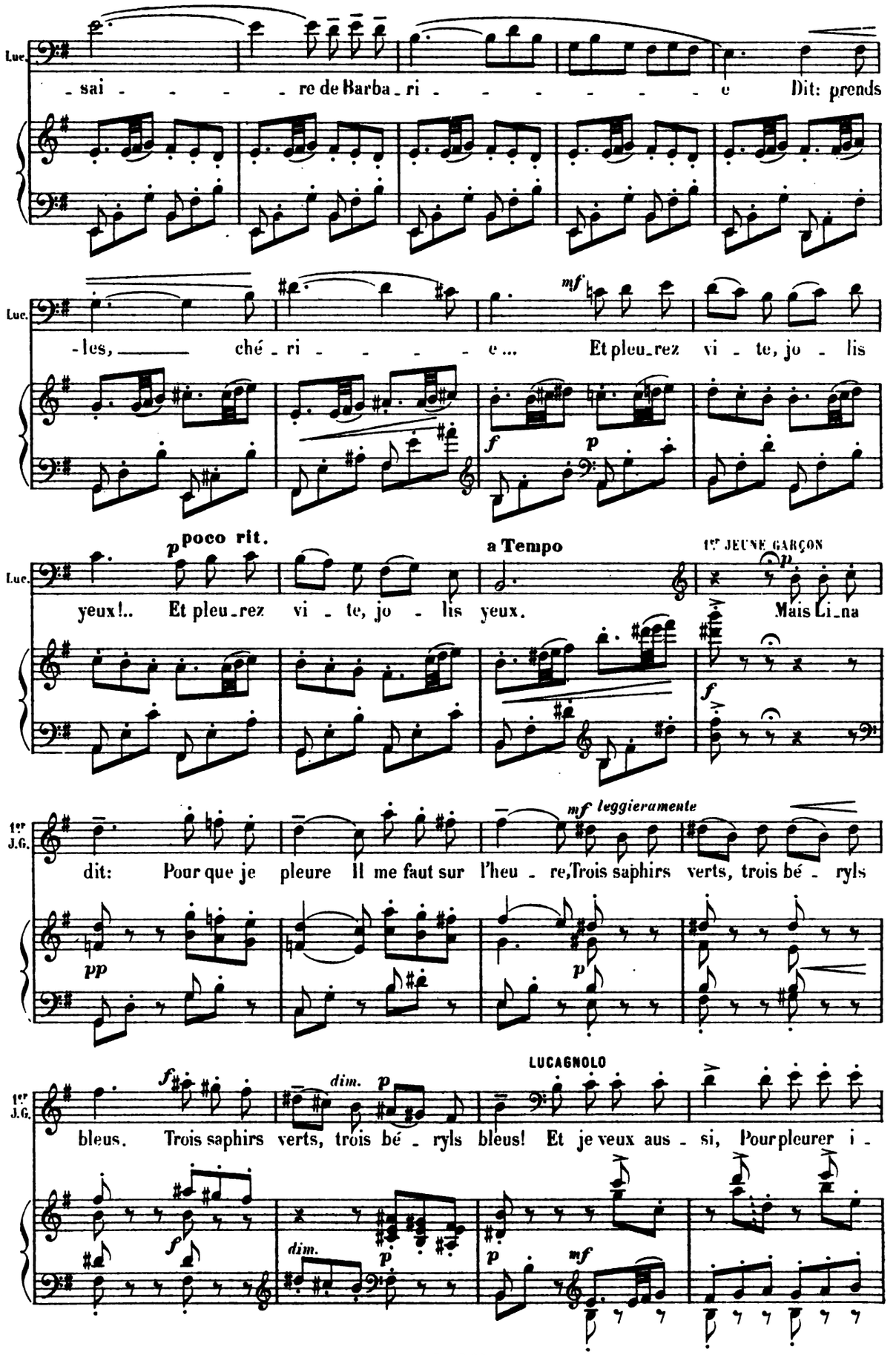

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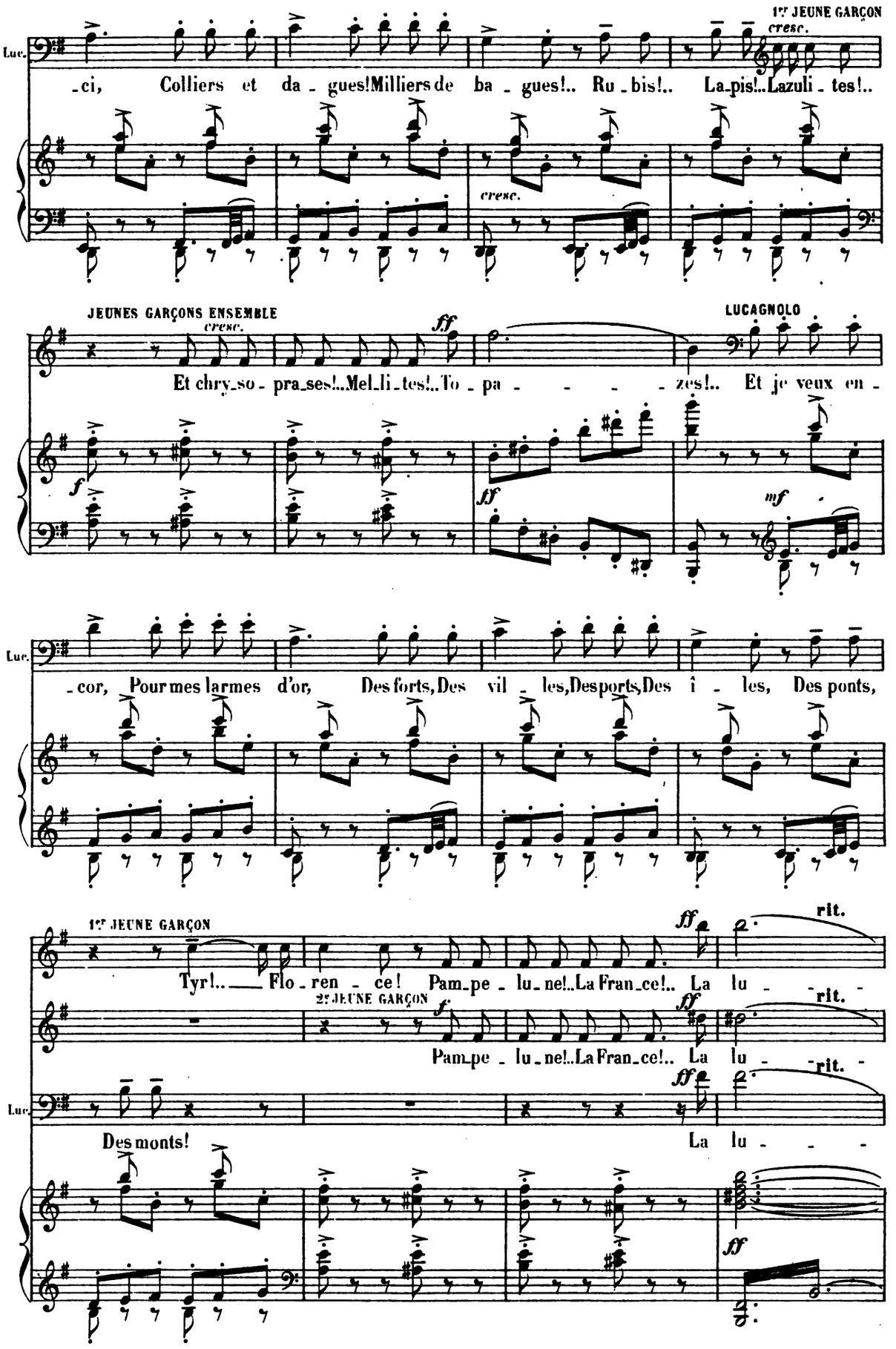

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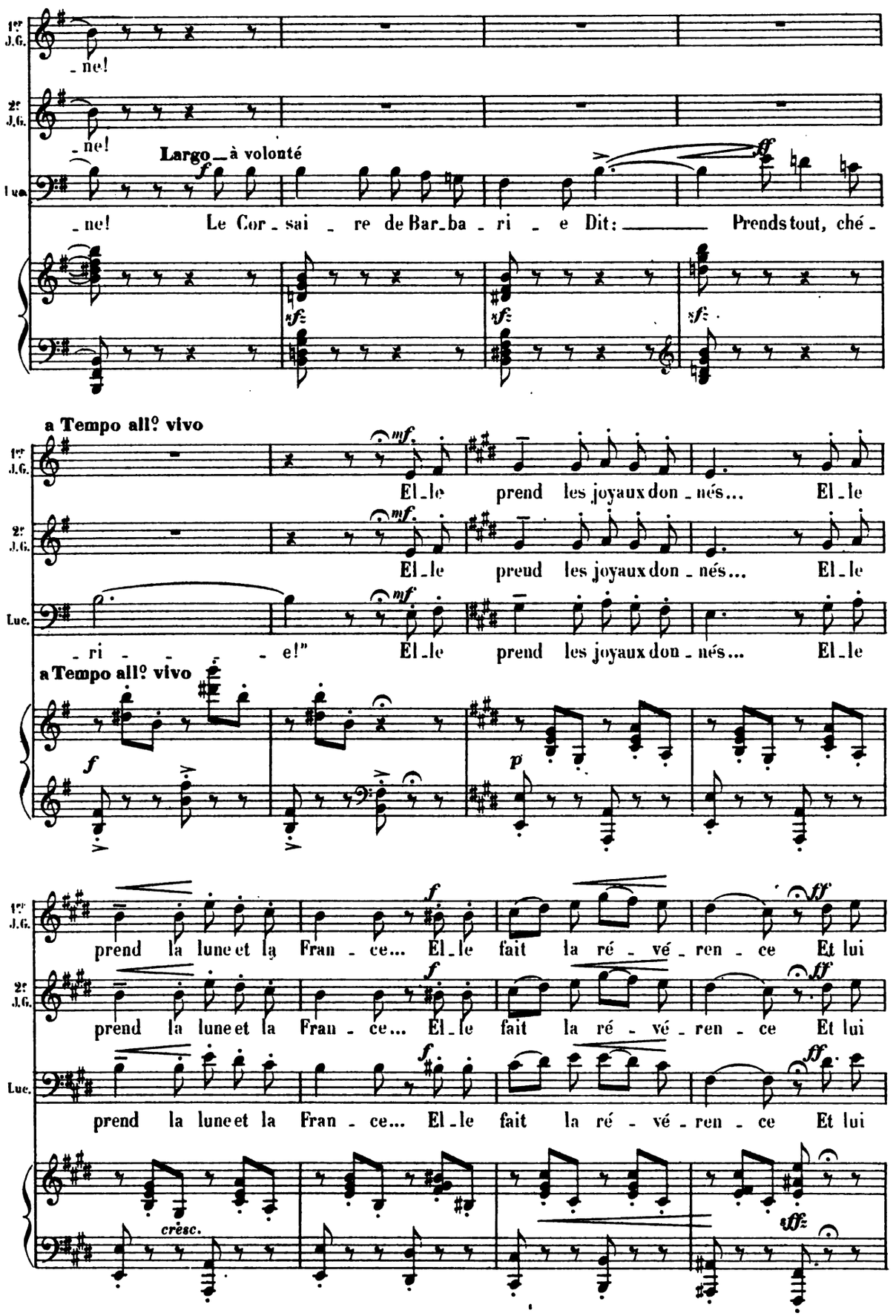

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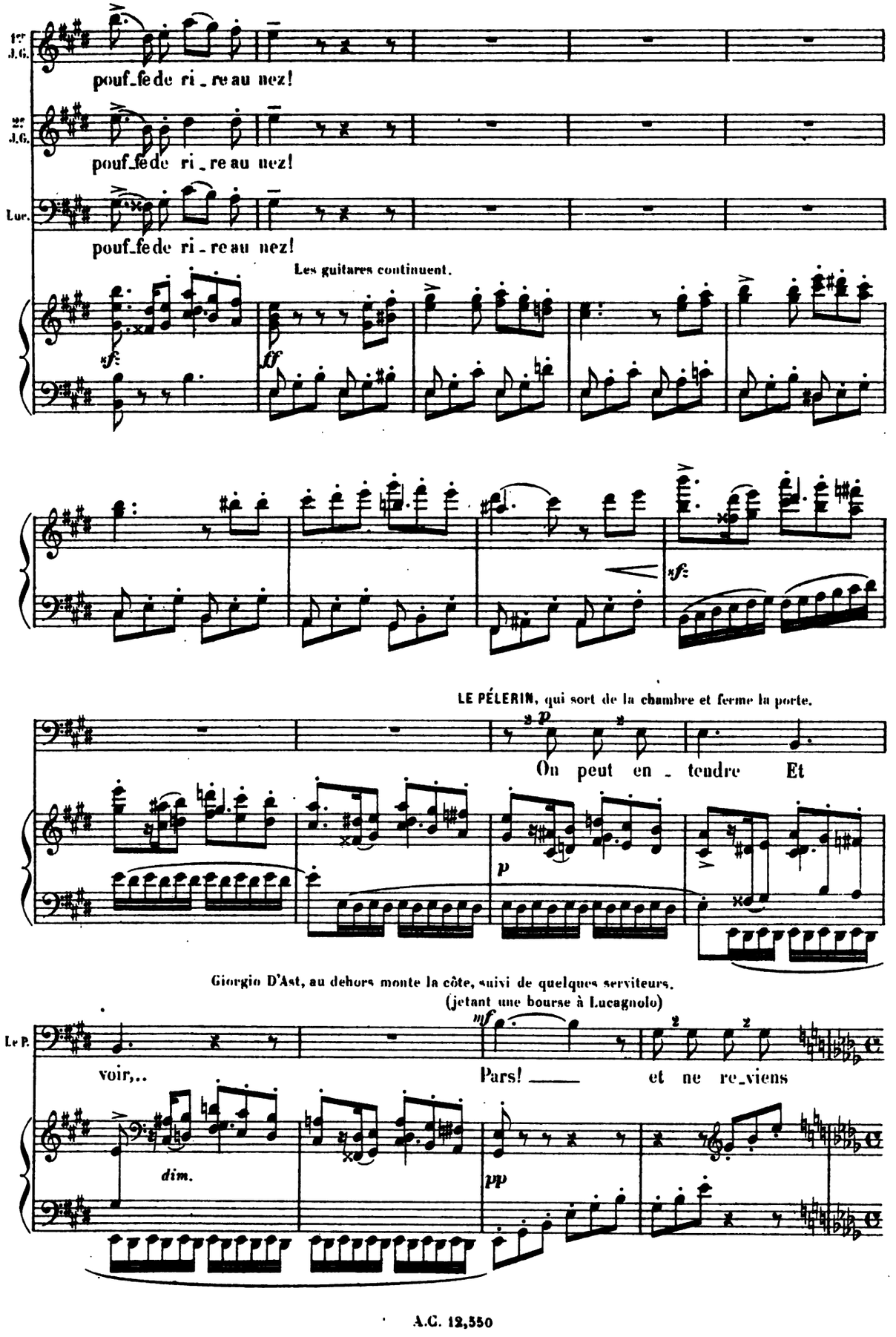

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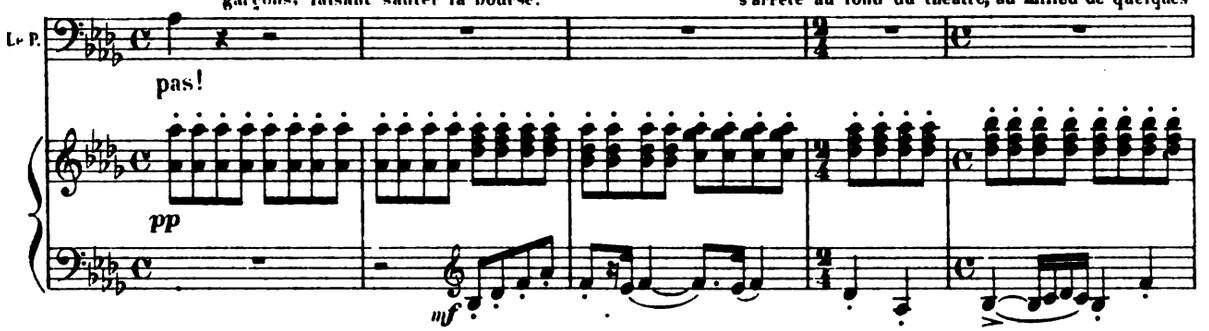
SCENE II

LE PÉLERIN, GIORGIO D'AST, puis CÉSAR SFORZA

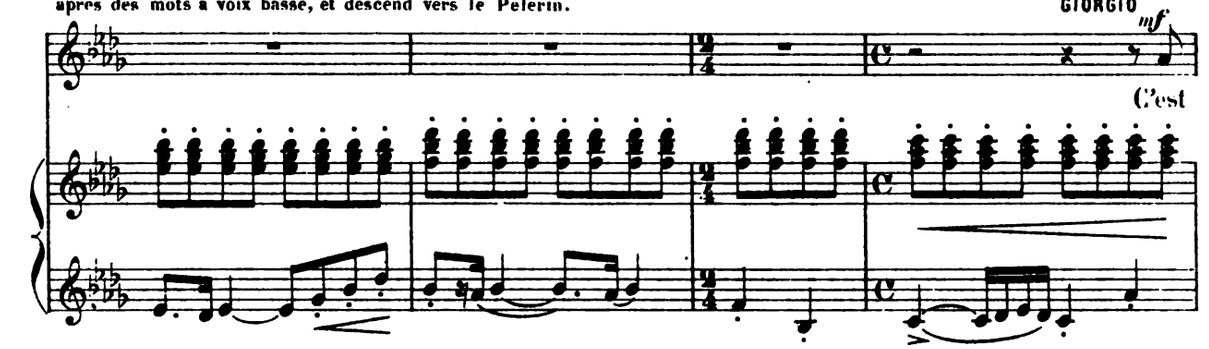
All° molto e leggiero

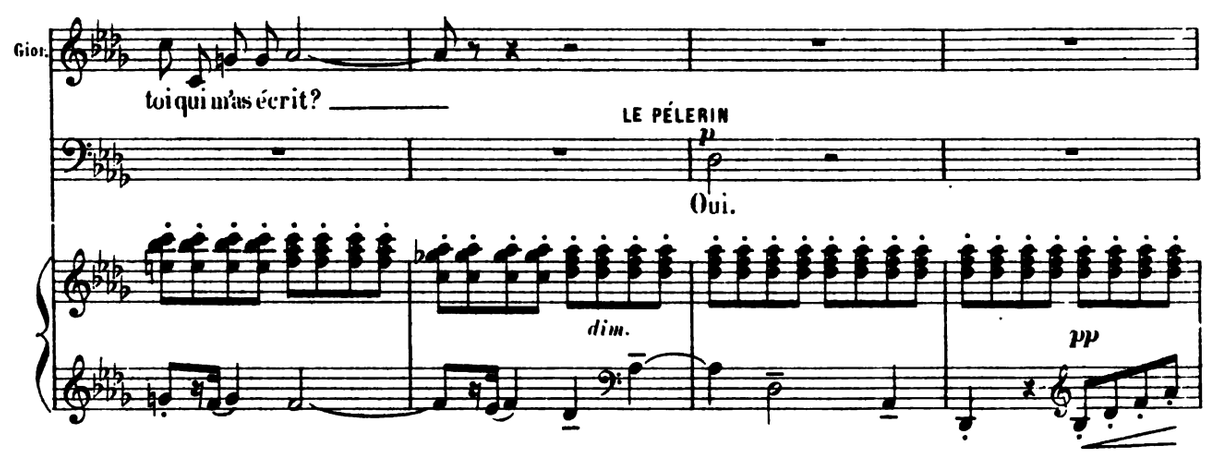
Lucagnolo s'en va, avec les deux jeunes garçons, faisant sauter la bourse.

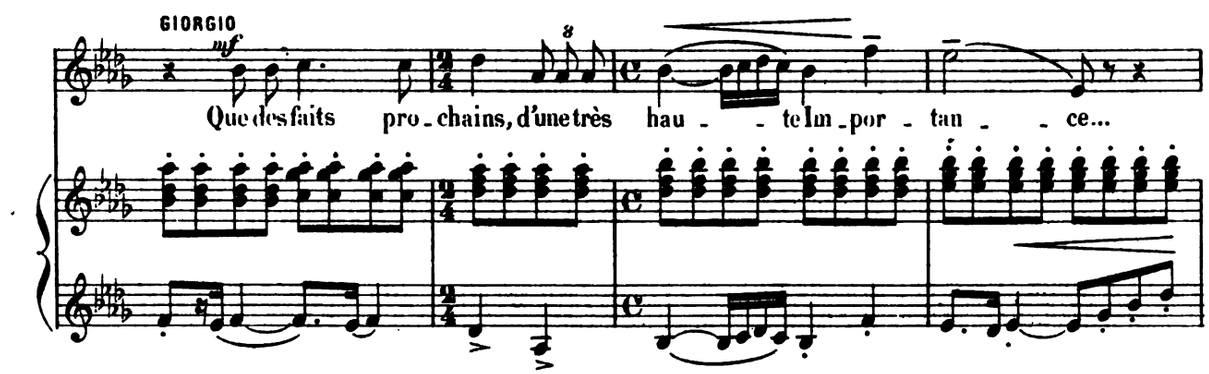
Jeune, très élégant, en habit d'aventure, Giorgio d'Ast s'arrête au fond du théâtre, au milieu de quelques



serviteurs, regarde autour de lui, les congédie d'un geste après des mots à voix basse, et descend vers le Pélerin.







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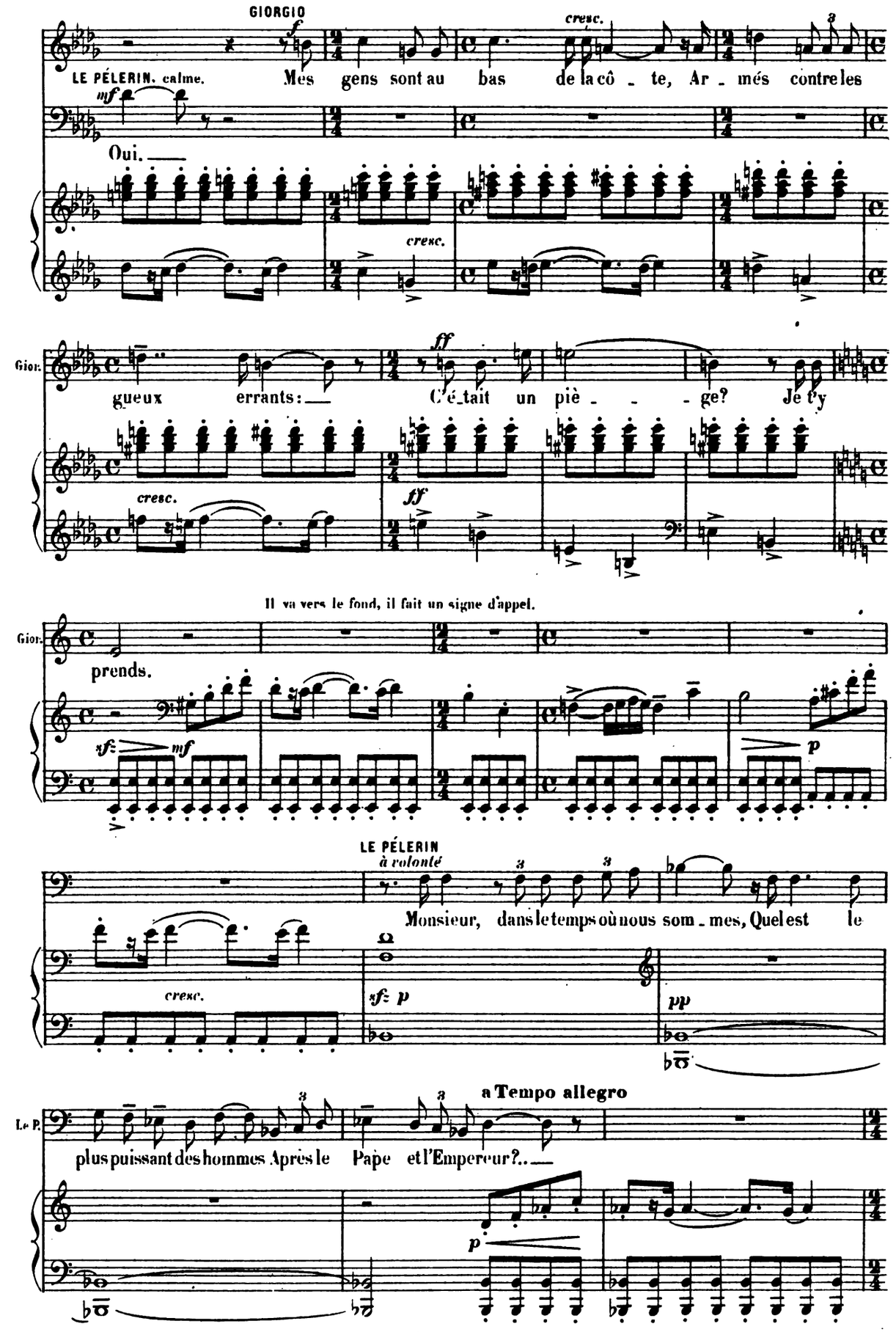

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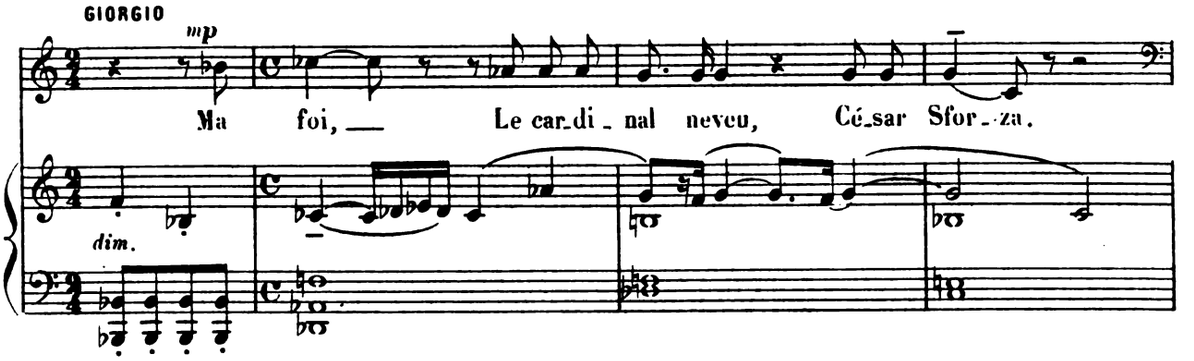
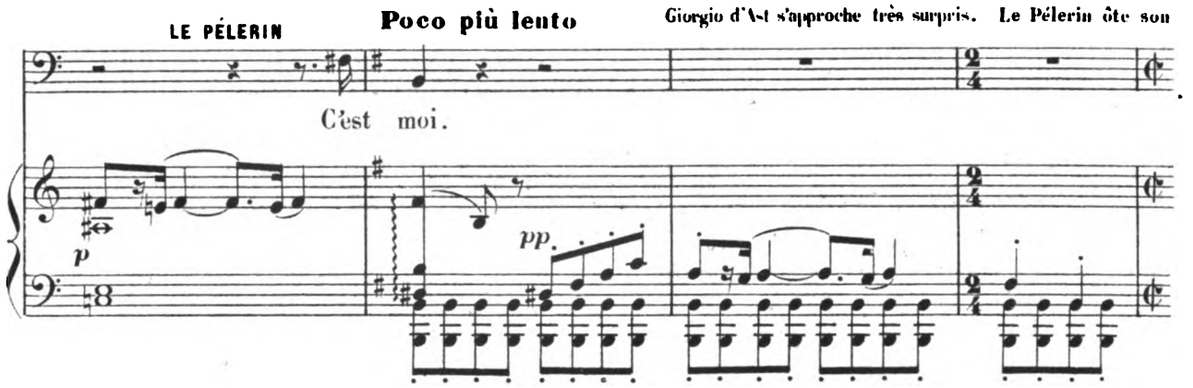
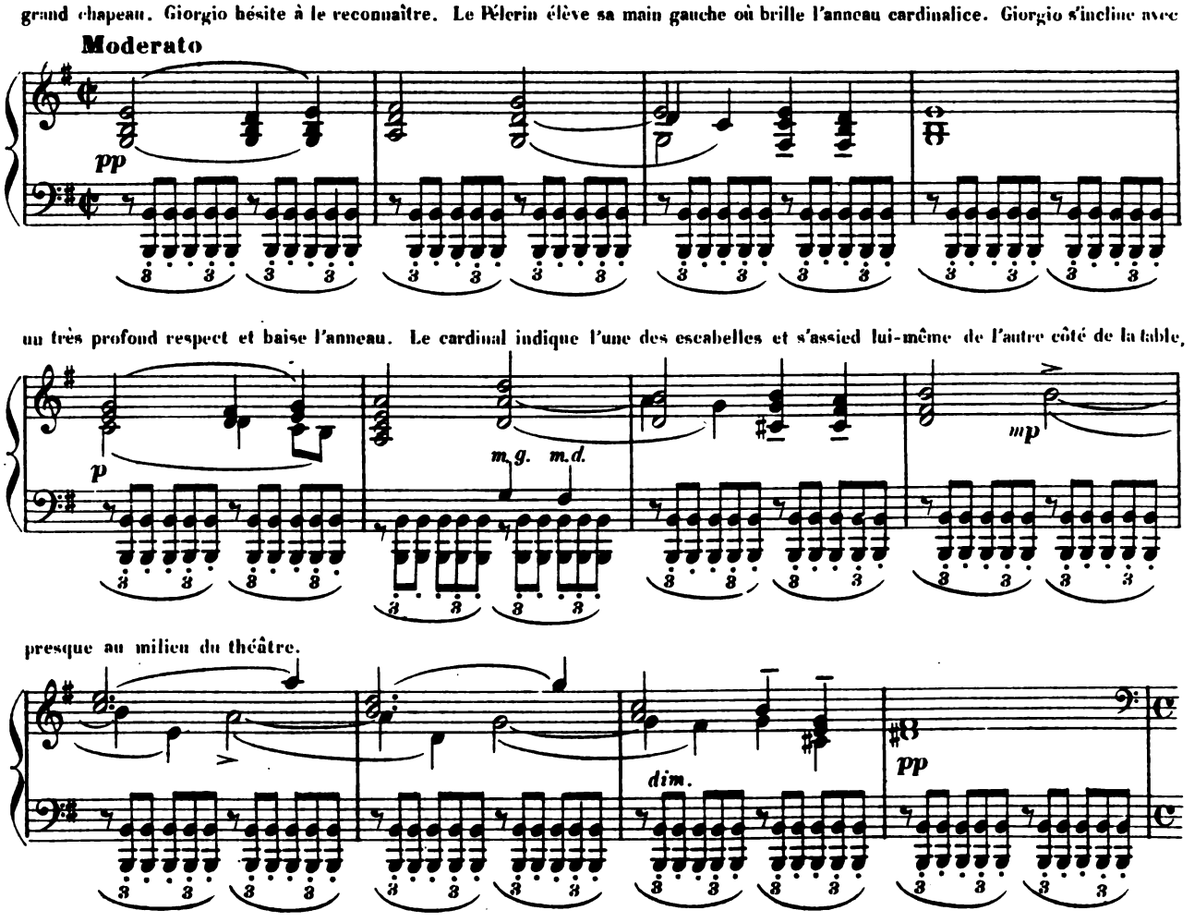




Giorgio d'Ast s'approche très surpris. Le Pélerin ôte son grand chapeau. Giorgio hésite à le reconnaître. Le Pélerin élève sa main gauche où brille l'anneau cardinalice. Giorgio s'incline avec un très profond respect et baise l'anneau. Le cardinal indique l'une des escabelles et s'assied lui-même de l'autre côté de la table, presque au milieu du théâtre.



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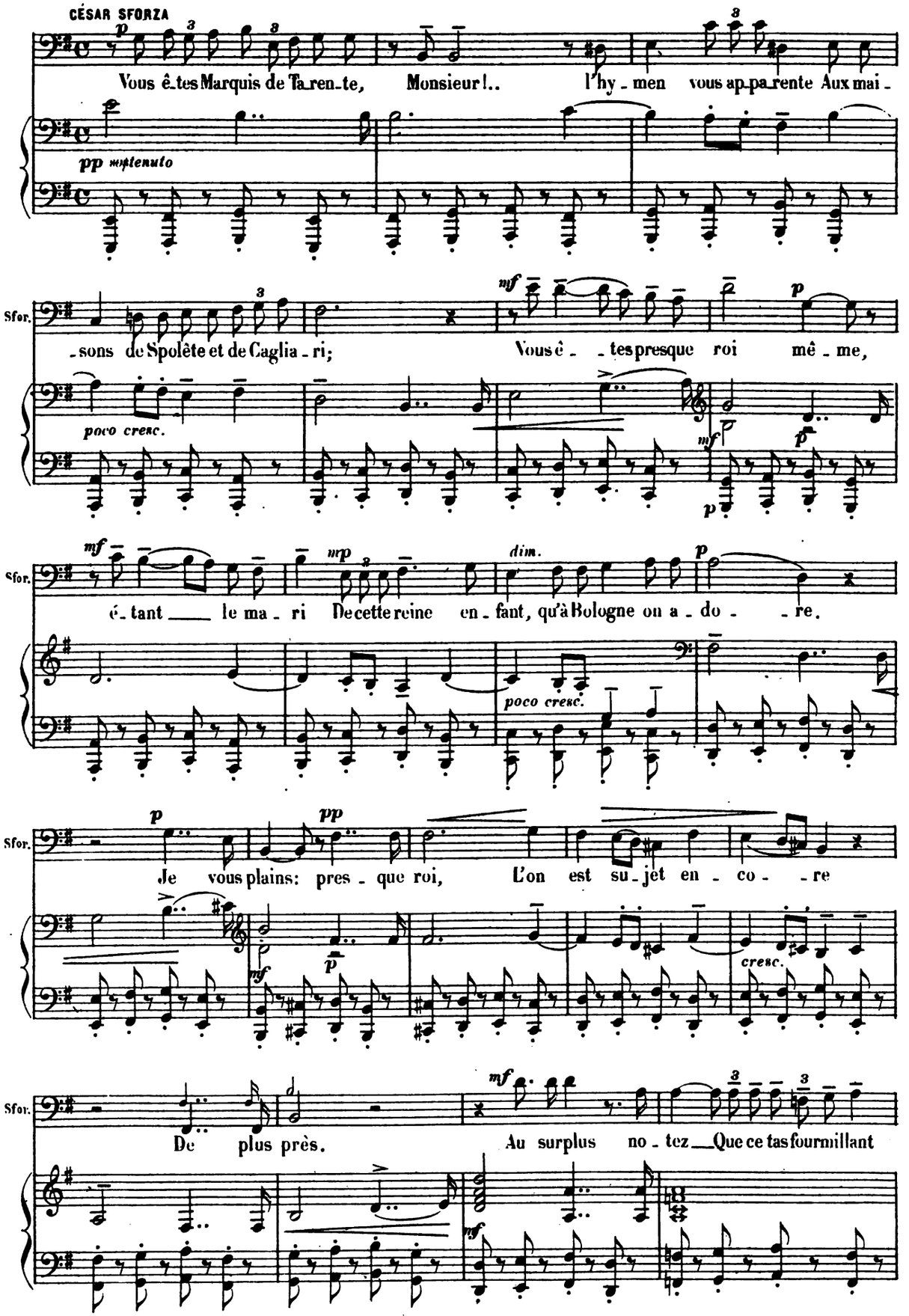

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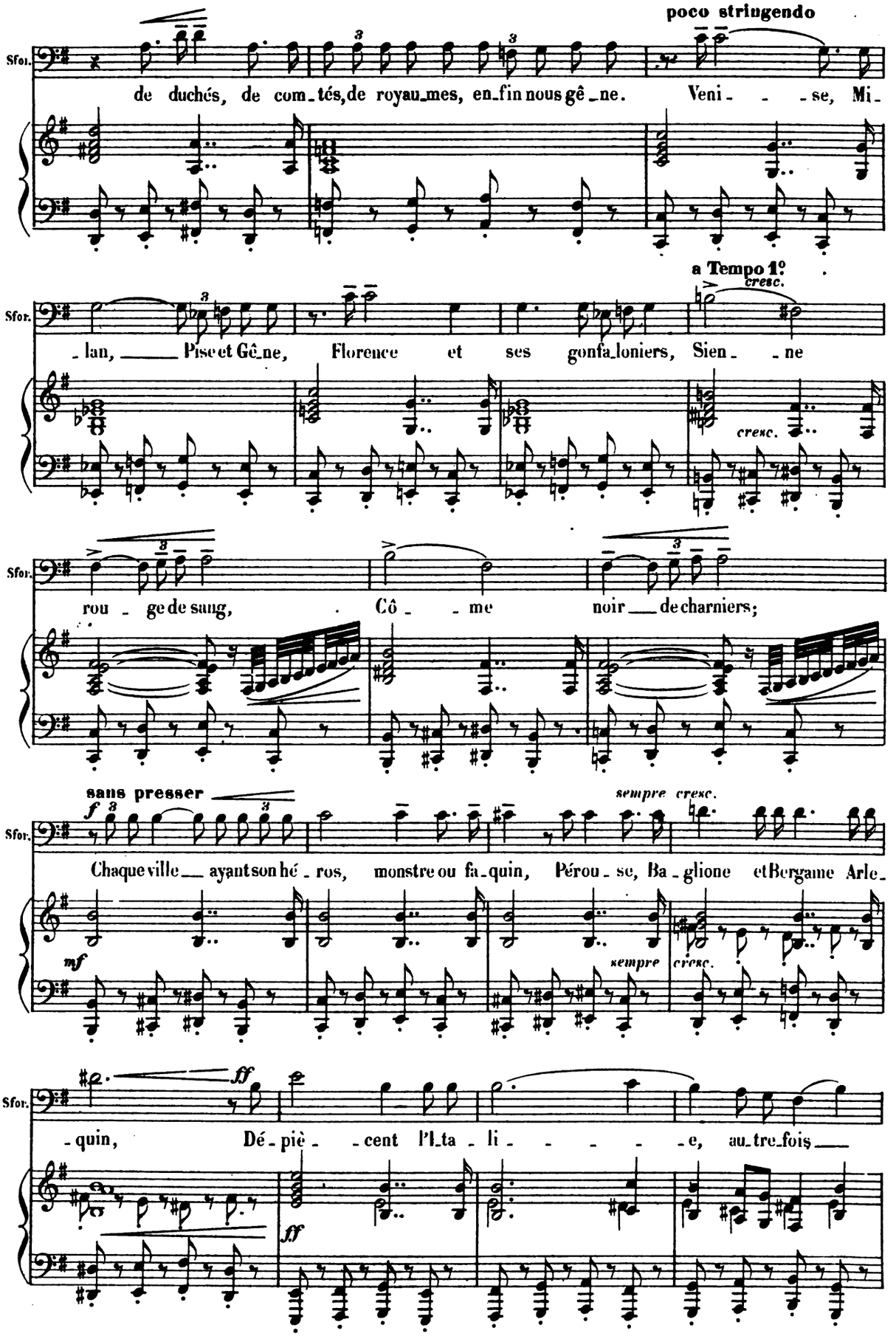

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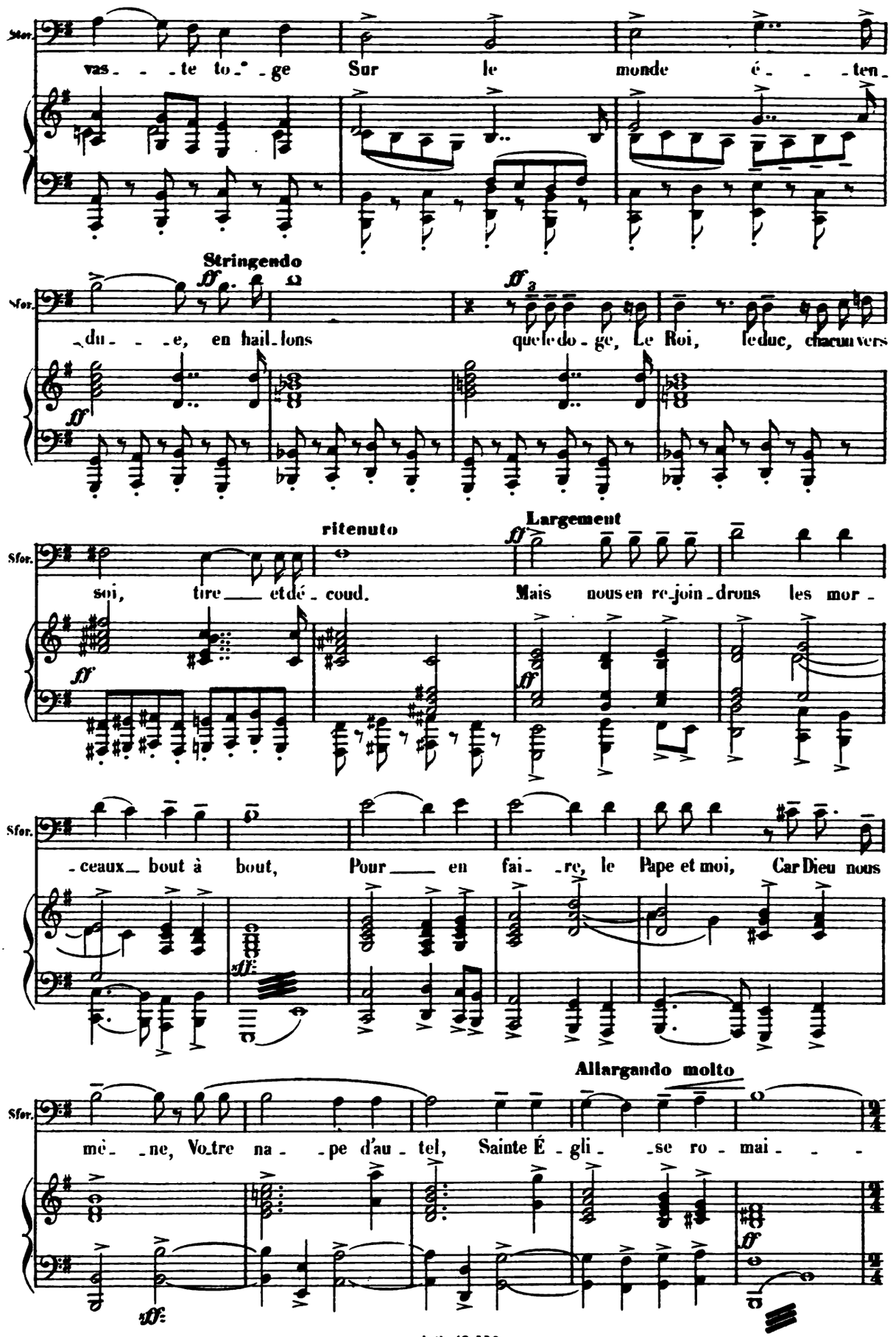

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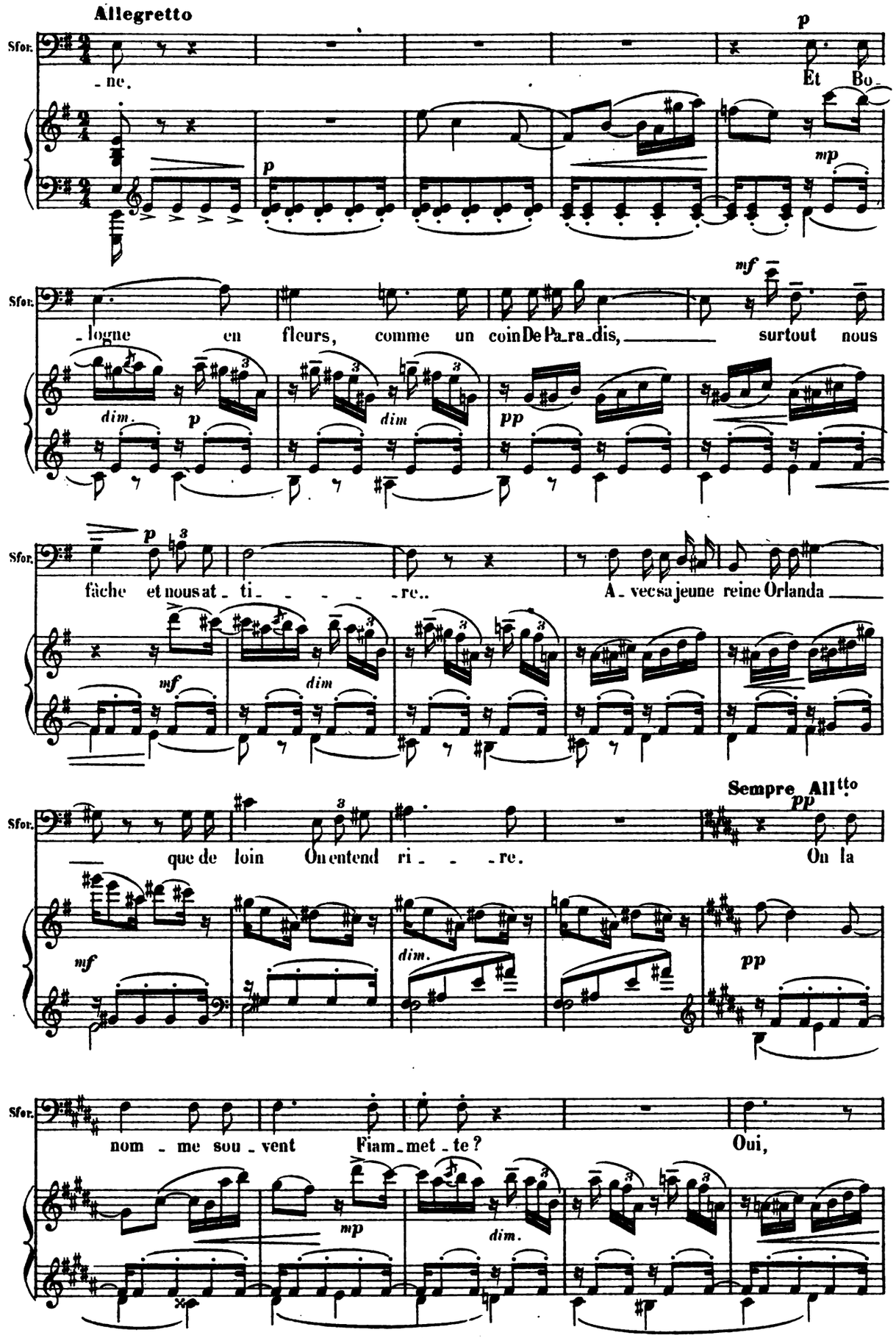

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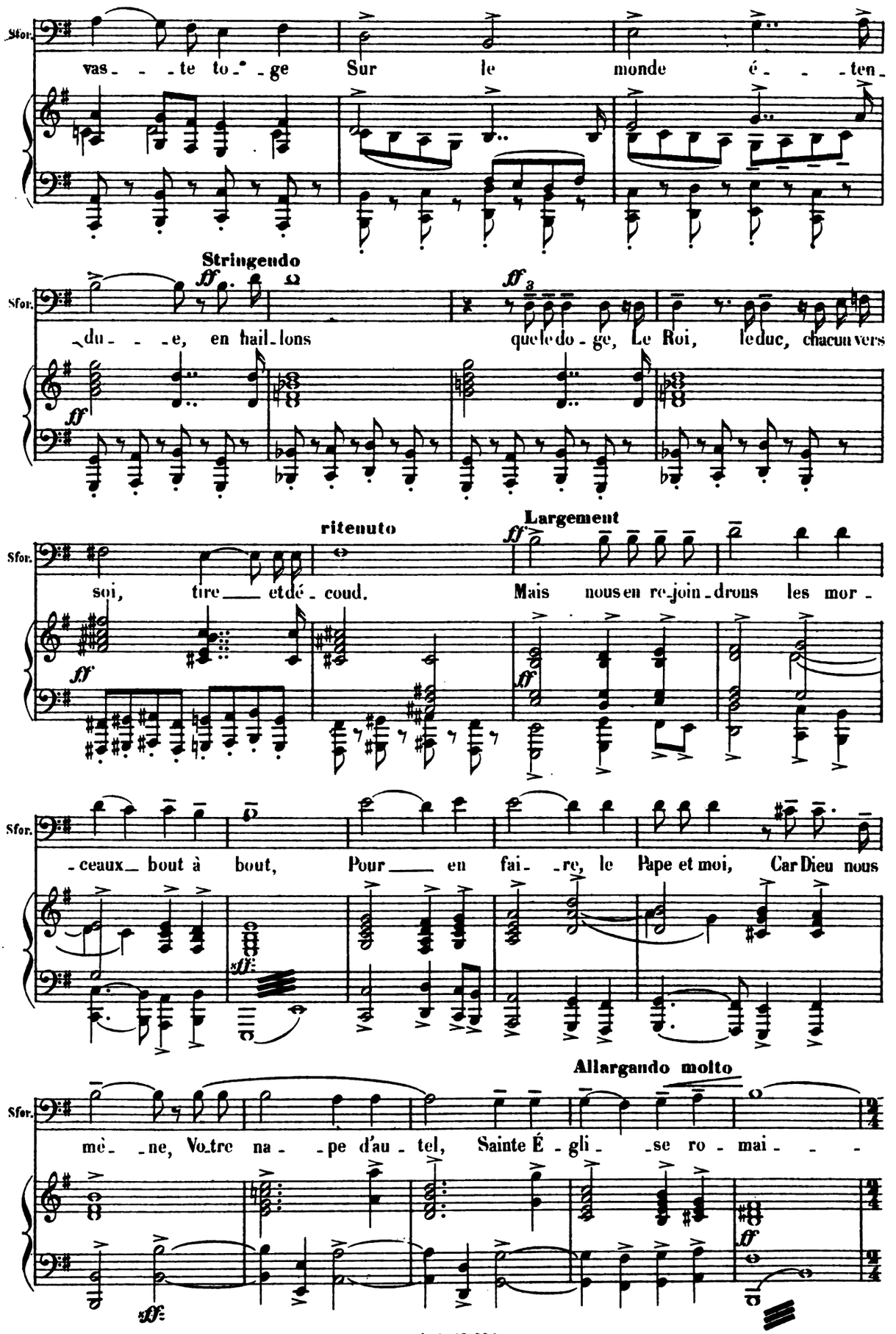

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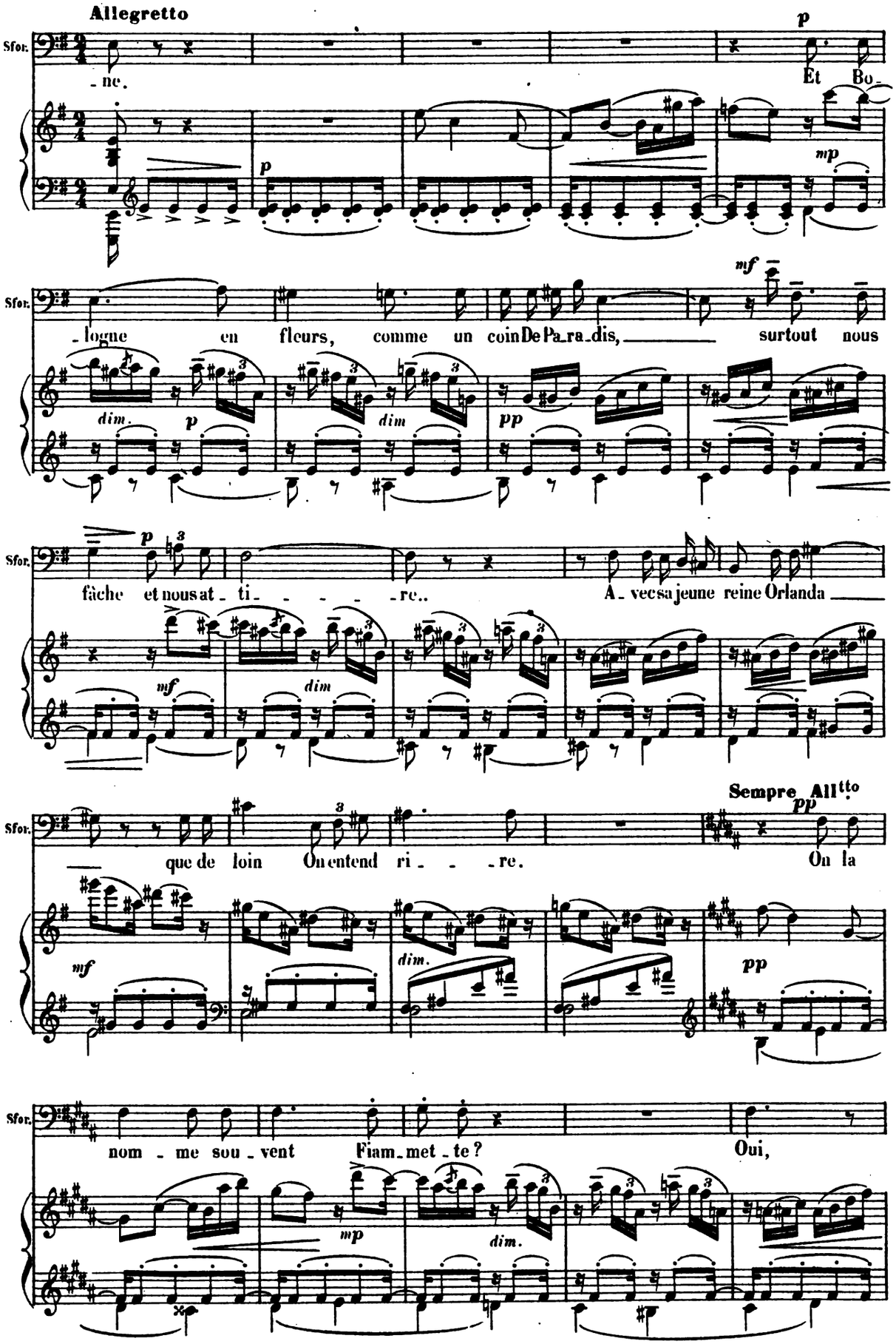

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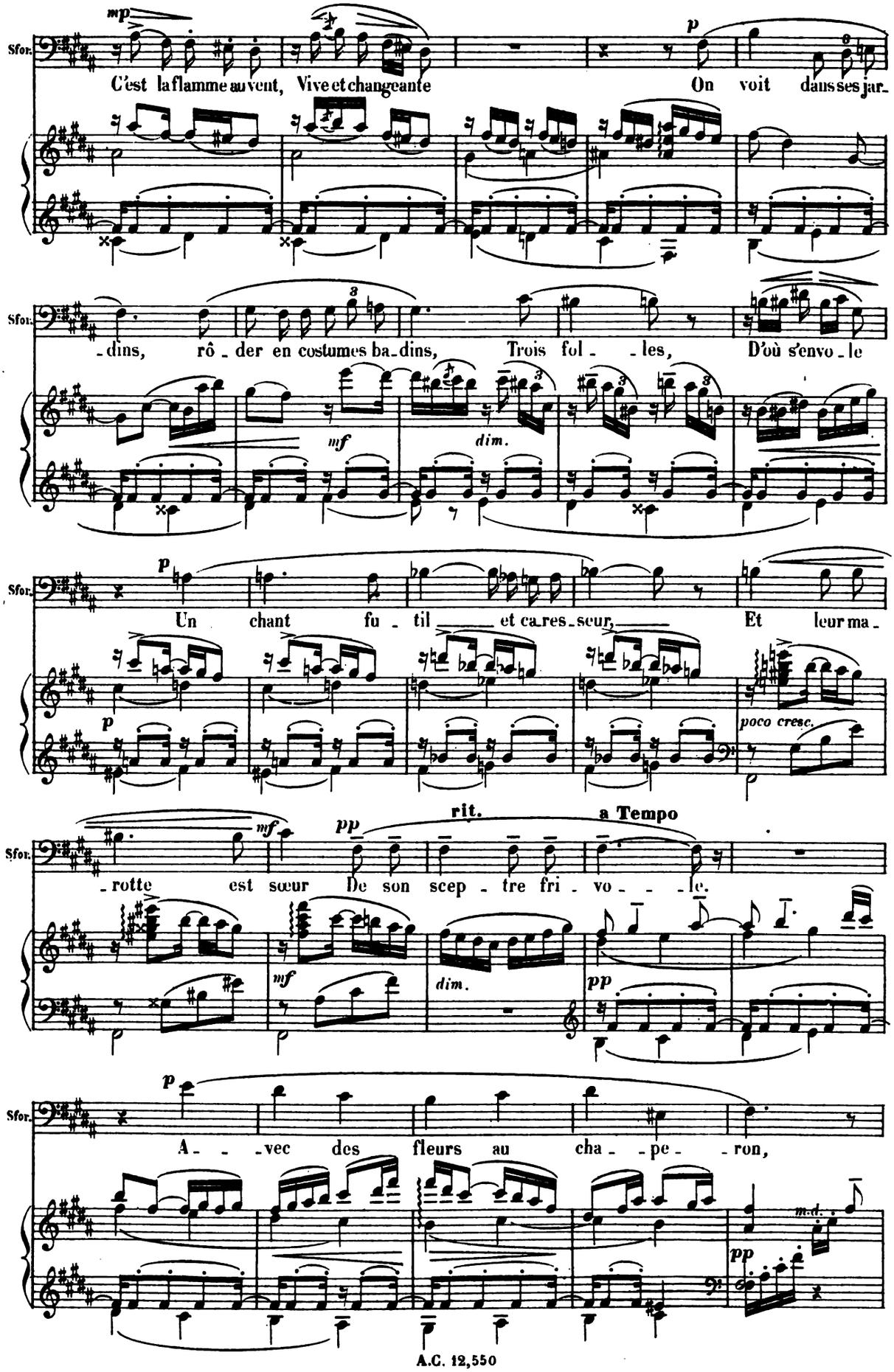

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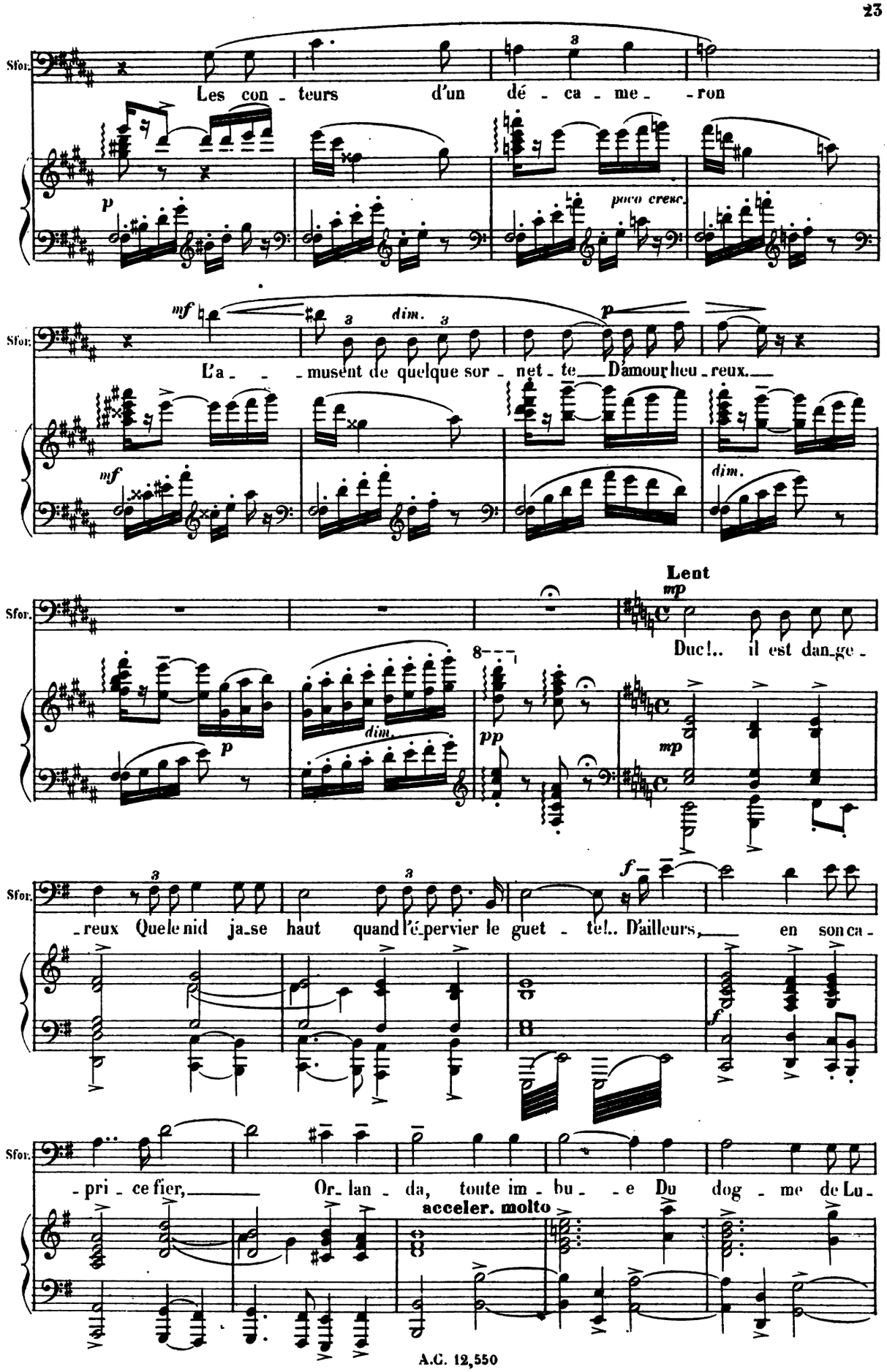

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A piacere avec volubilité

GIORGIO, l'interrompant brusquement.

Croyez-vous, Monseigneur, que le vieux Cimmabue Et l'Angiolet.to qui vit Cypris au bain, Aient valu le di-

Sfor.

-ther..

rit.

dim.

Gior.

-vin Ra-fa-ël - llo d'Ur-bain? Foin__despo-li-ti-ques! Je suis fa-

Sfor.

Vous raillez!..

Moderato

Gior.

-meux dans les bouti-ques Des or-fè-vres. Pa- -

dim.

Gior.

-lerme, au-trefois, m'a ban-ni; Nous__ avions da-gué__ le__bras-sous la man-te,__

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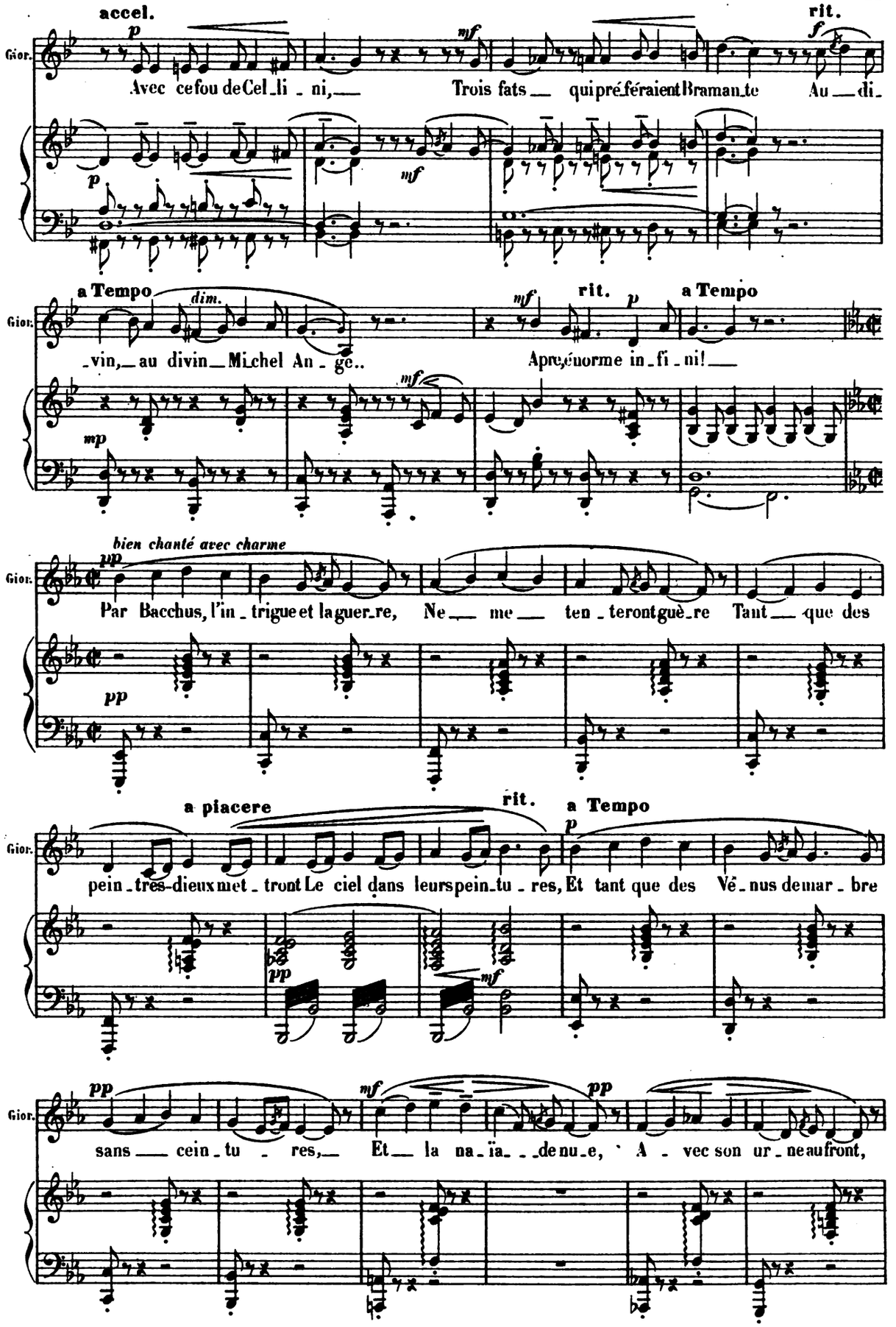

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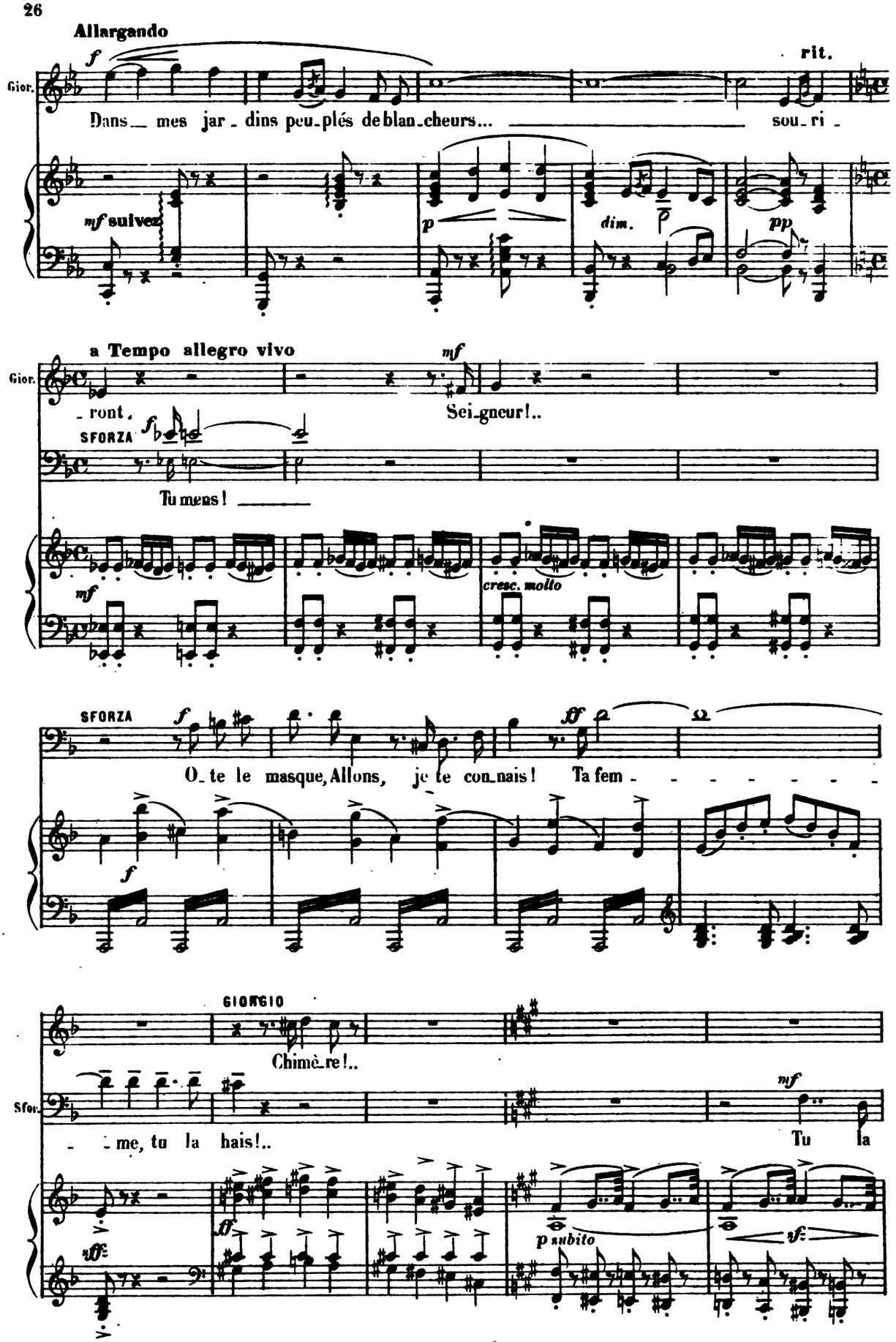

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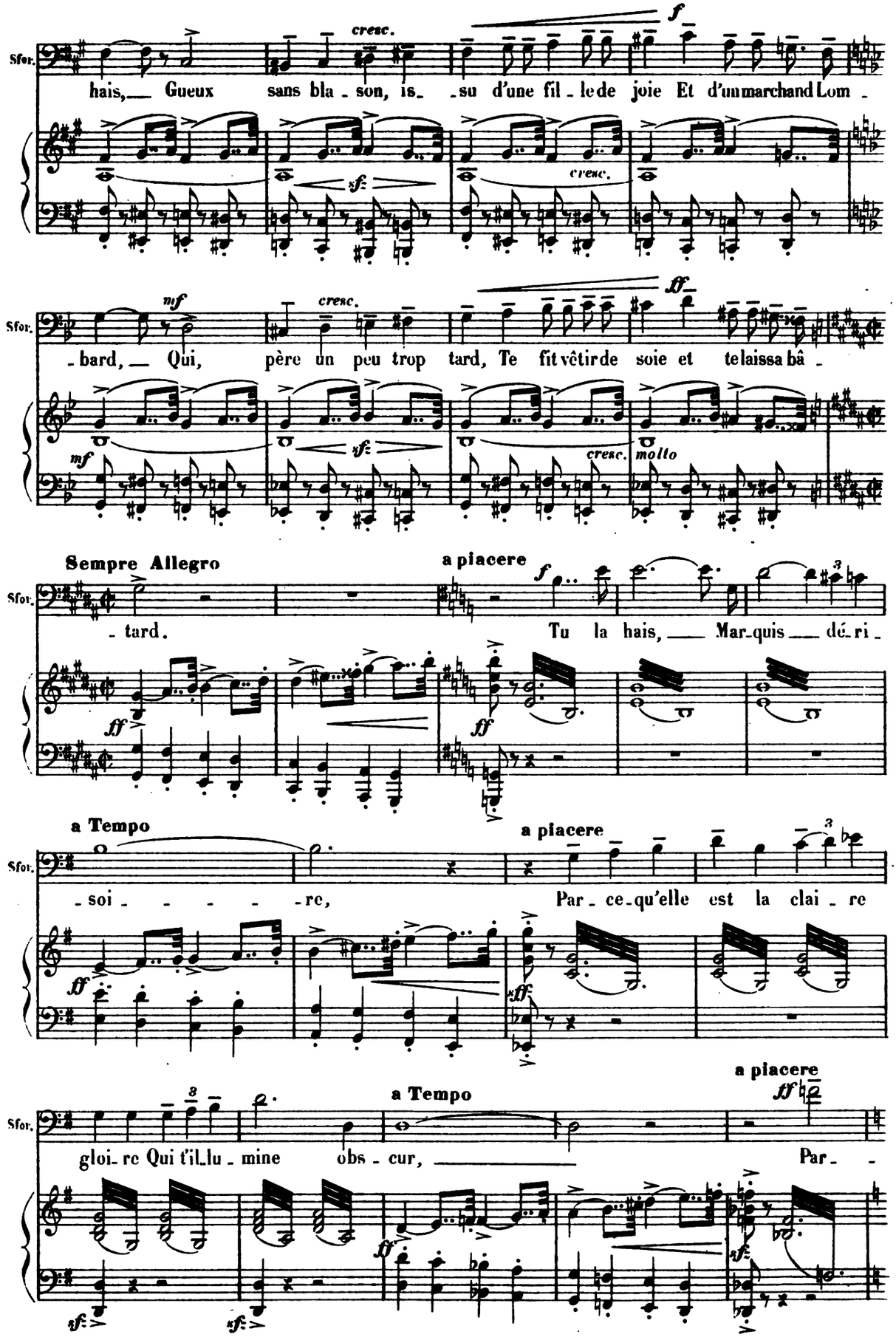

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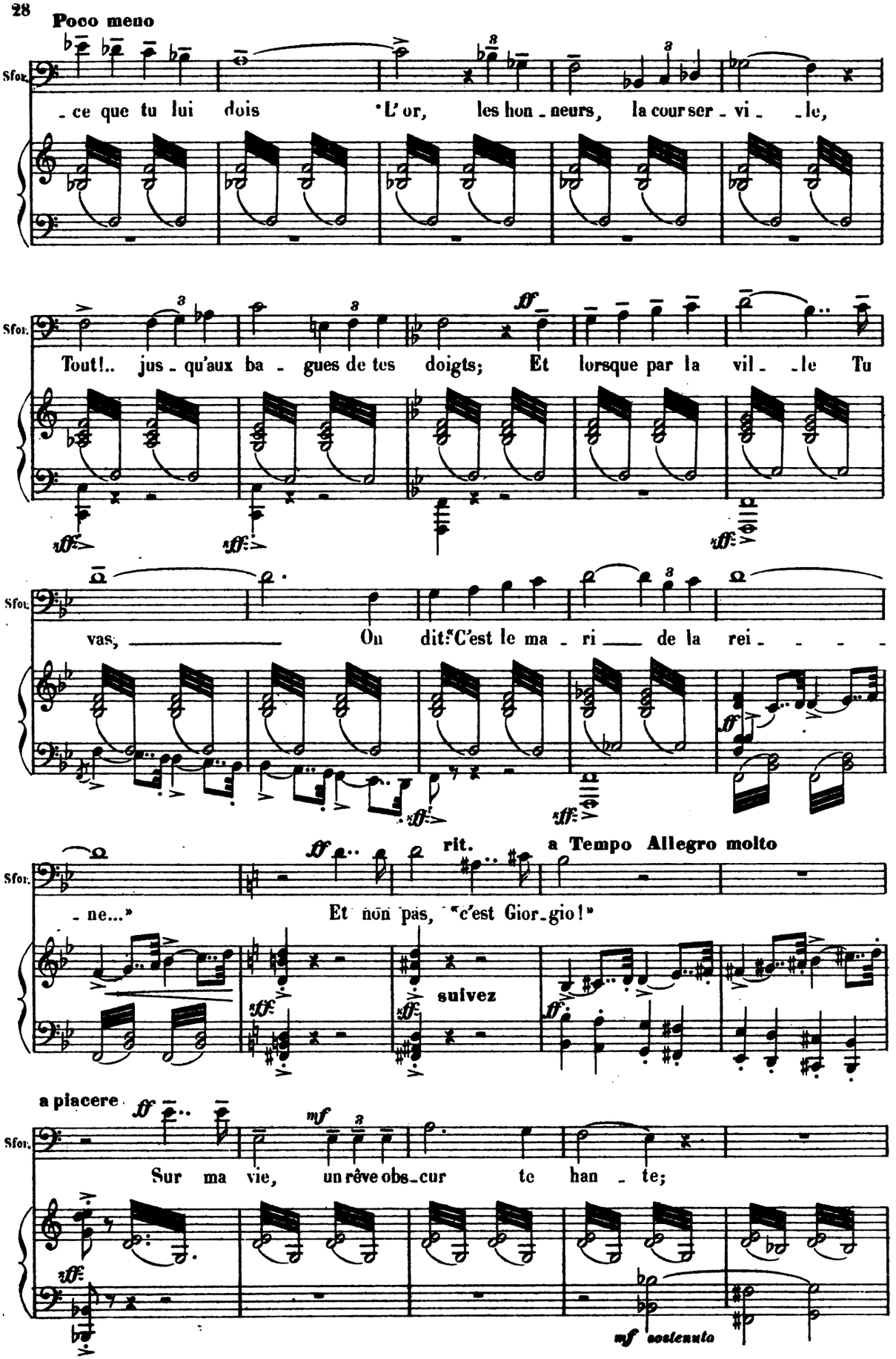

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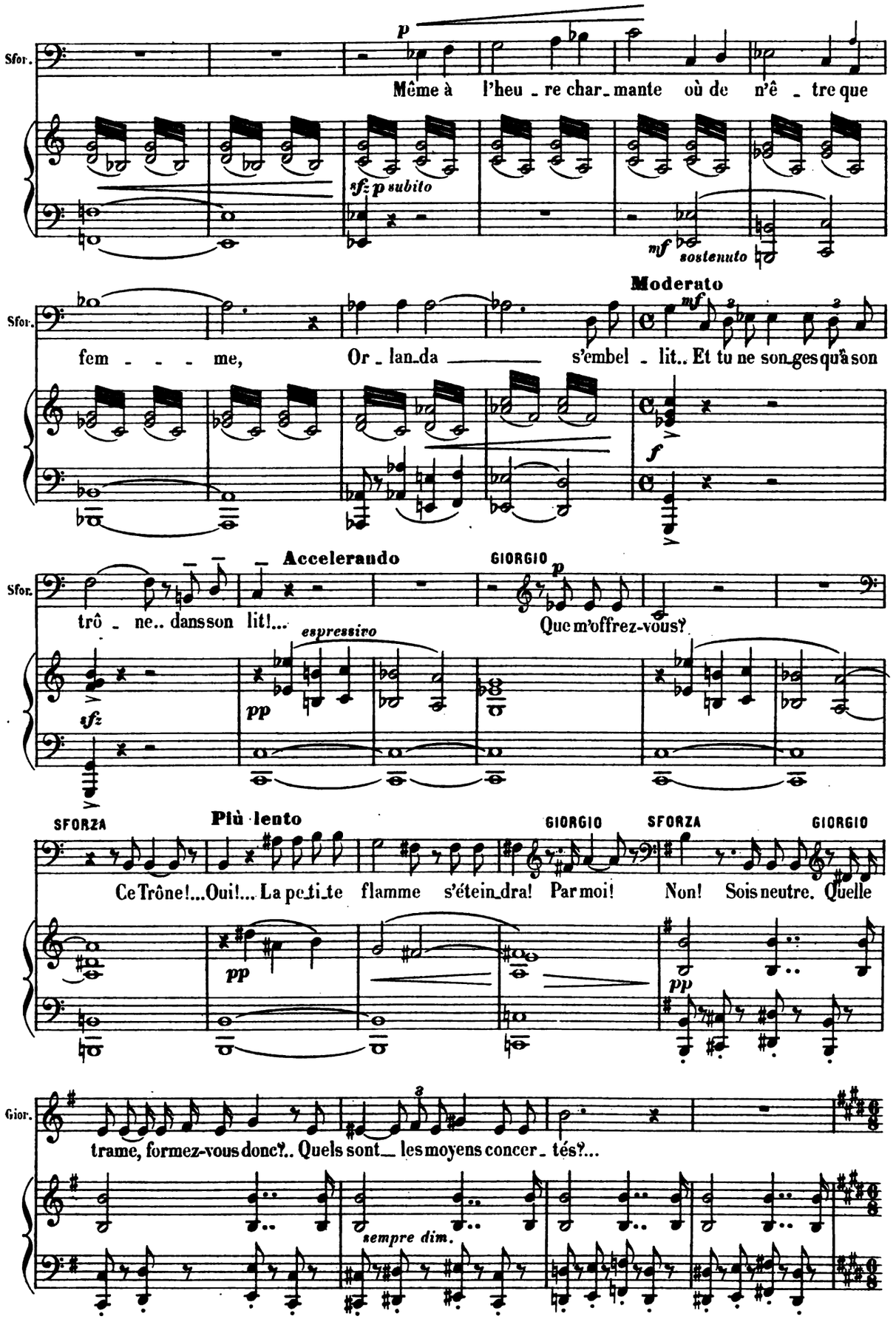

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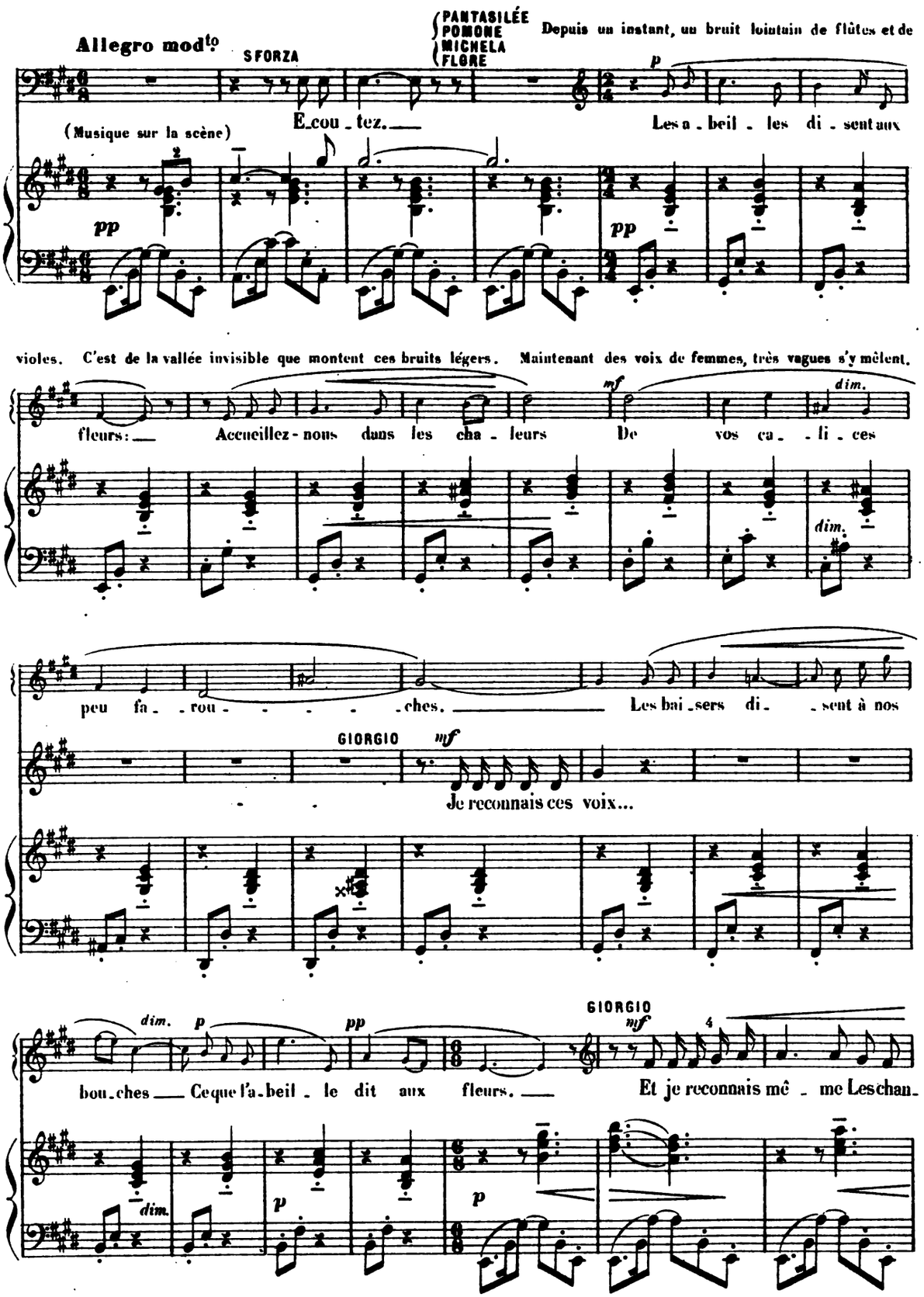
SCÈNE III

CÉSAR SFORZA, GIORGIO D'AST, puis PANTASILÉE, POMONE, MICHELA, FLORE, JEAN CESANO, JEAN CESARI, POMPEO CORTEZ, CASTIGLIONE.



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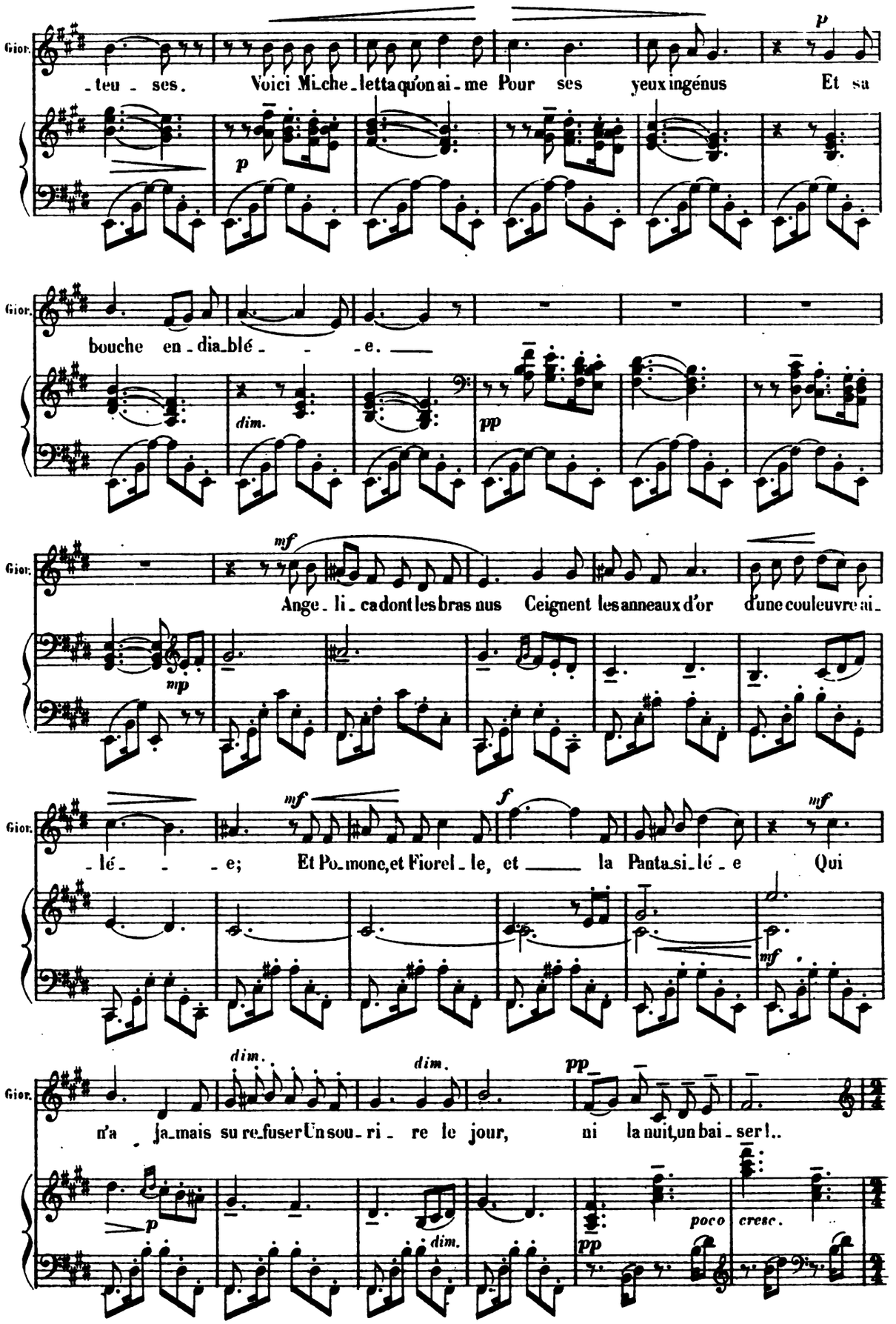

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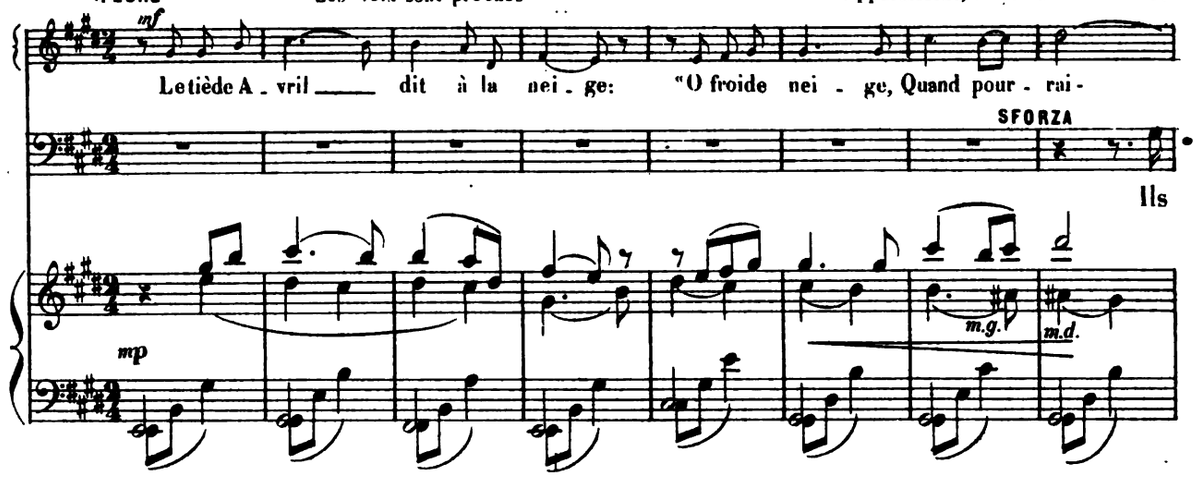
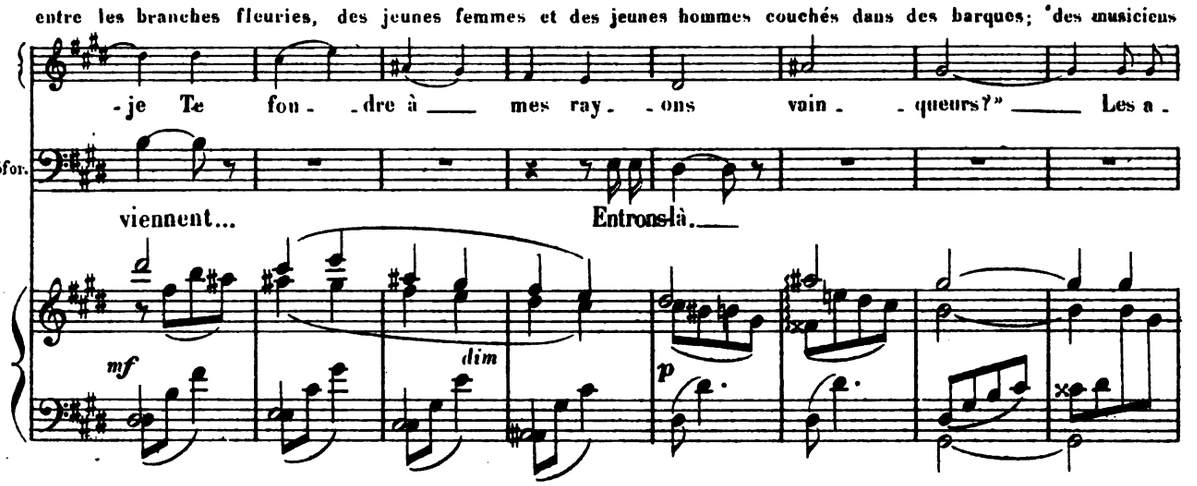
PANTASILÉE
POMONE
MICHELA
FLORE

Les voix sont proches

Apparaissent, au courant du fleuve,

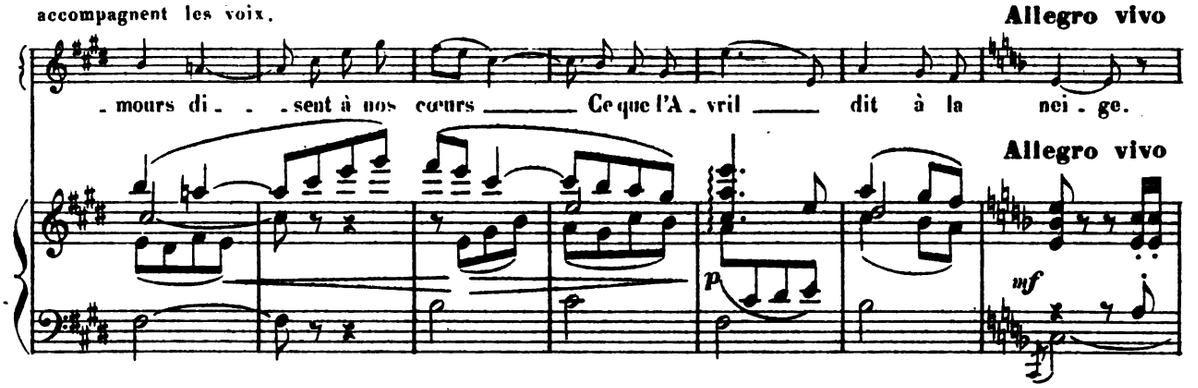


entre les branches fleuries, des jeunes femmes et des jeunes hommes couchés dans des barques; des musiciens

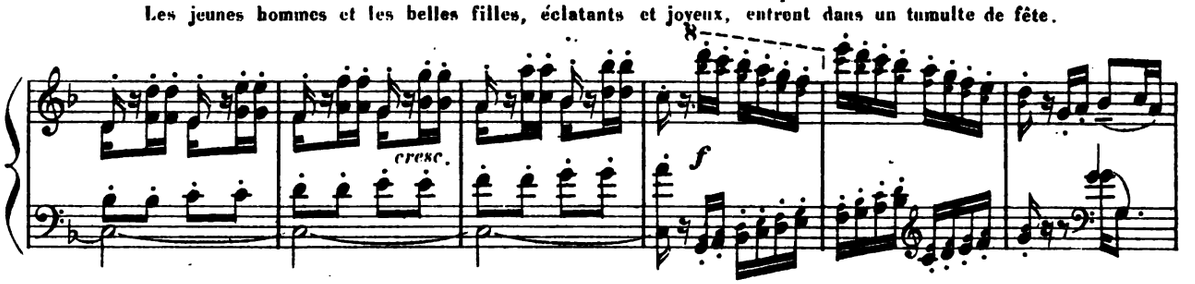


accompagnent les voix.

Allegro vivo



Les jeunes hommes et les belles filles, éclatants et joyeux, entrent dans un tumulte de fête.



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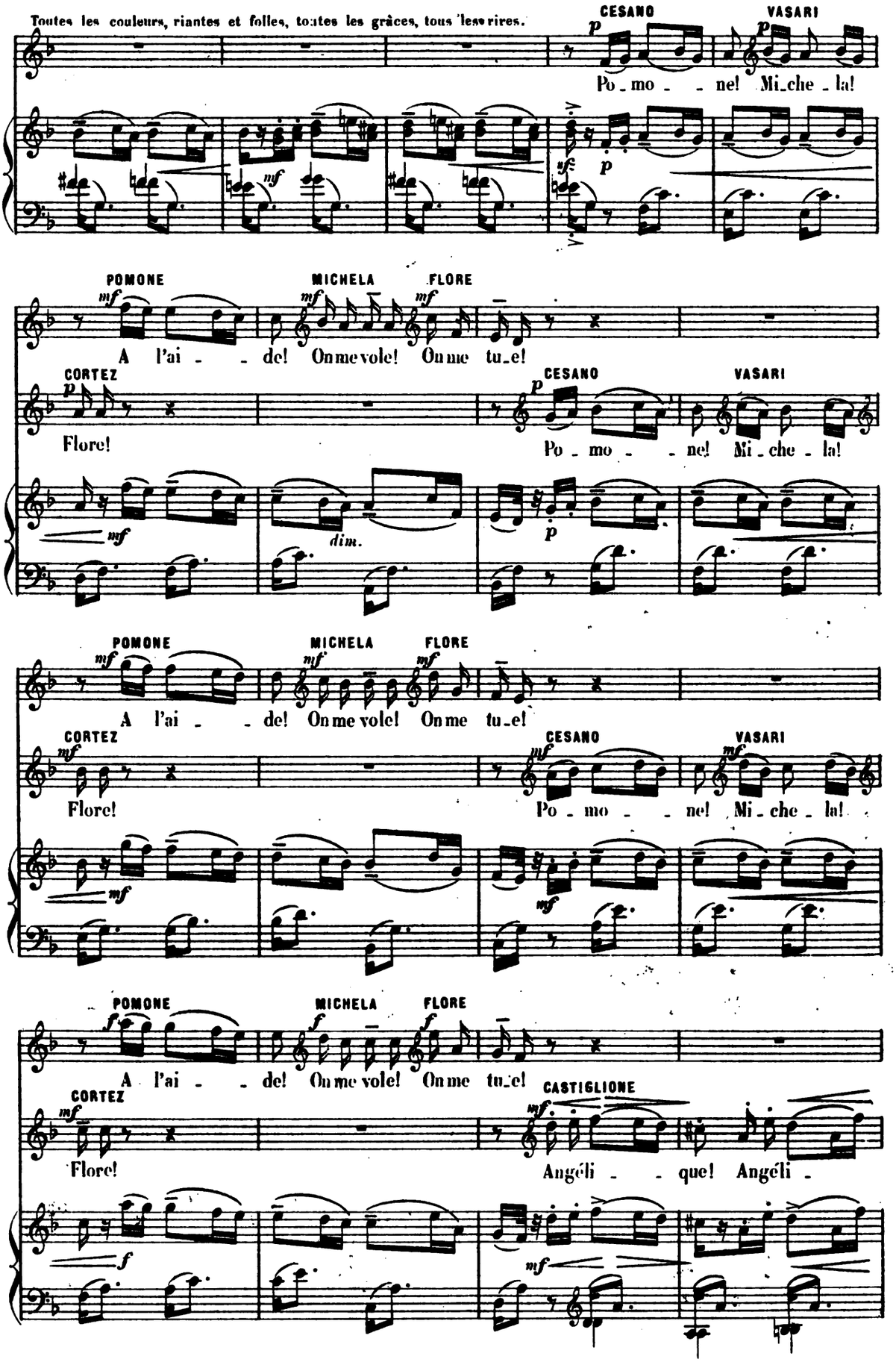

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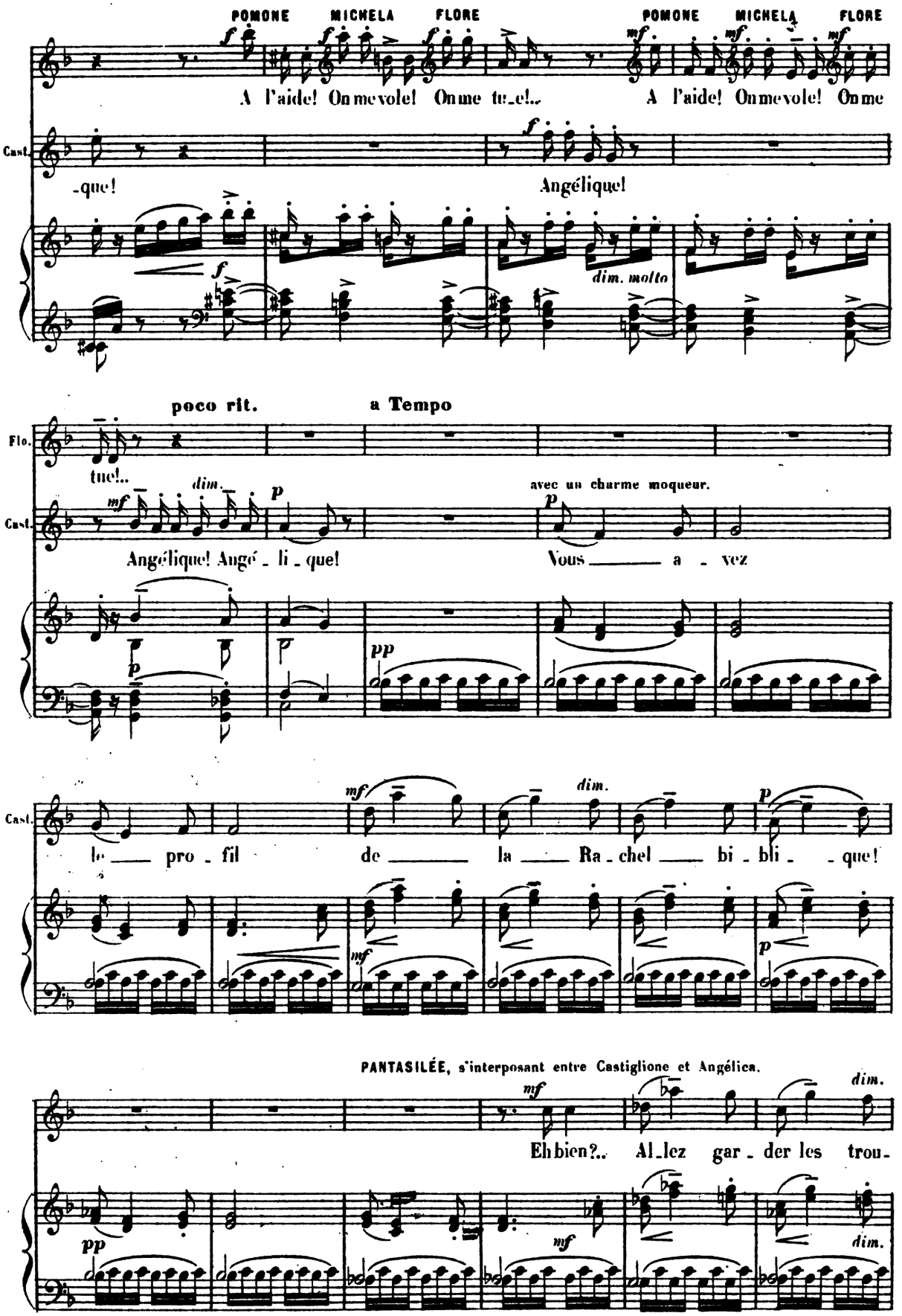

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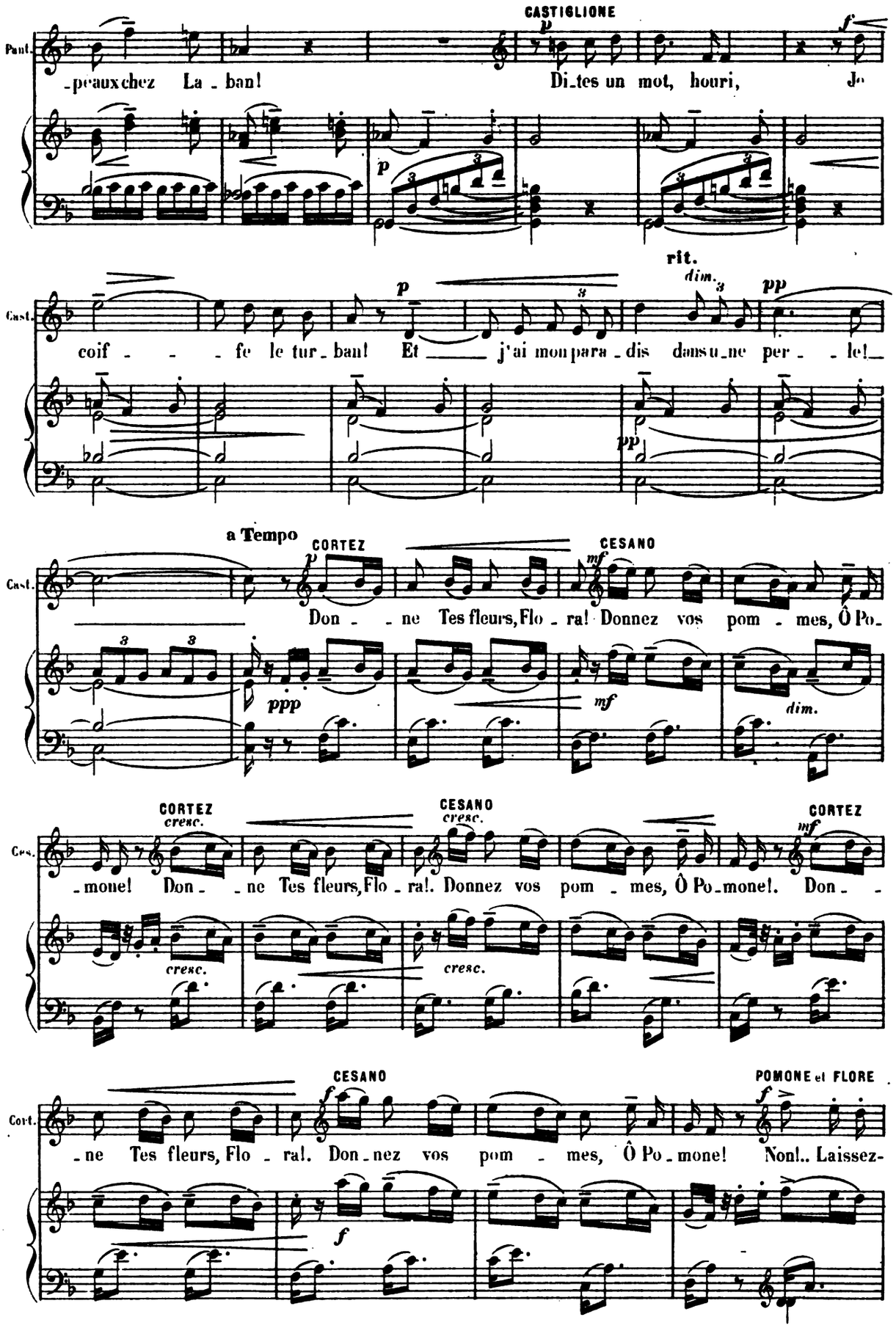

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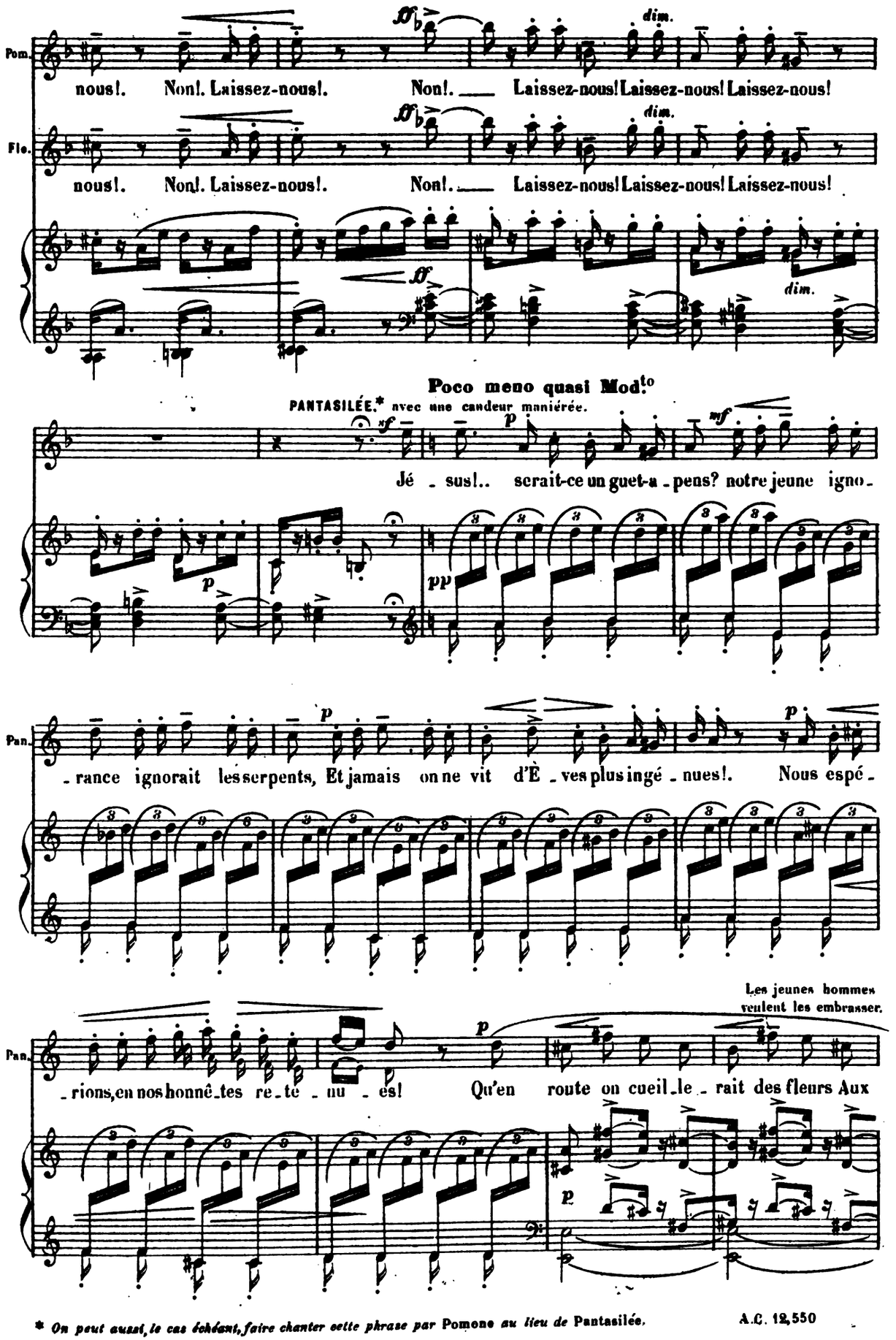

* *On peut aussi, le cas échéant, faire chanter cette phrase par* Pomone *au lieu de* Pantasilée.

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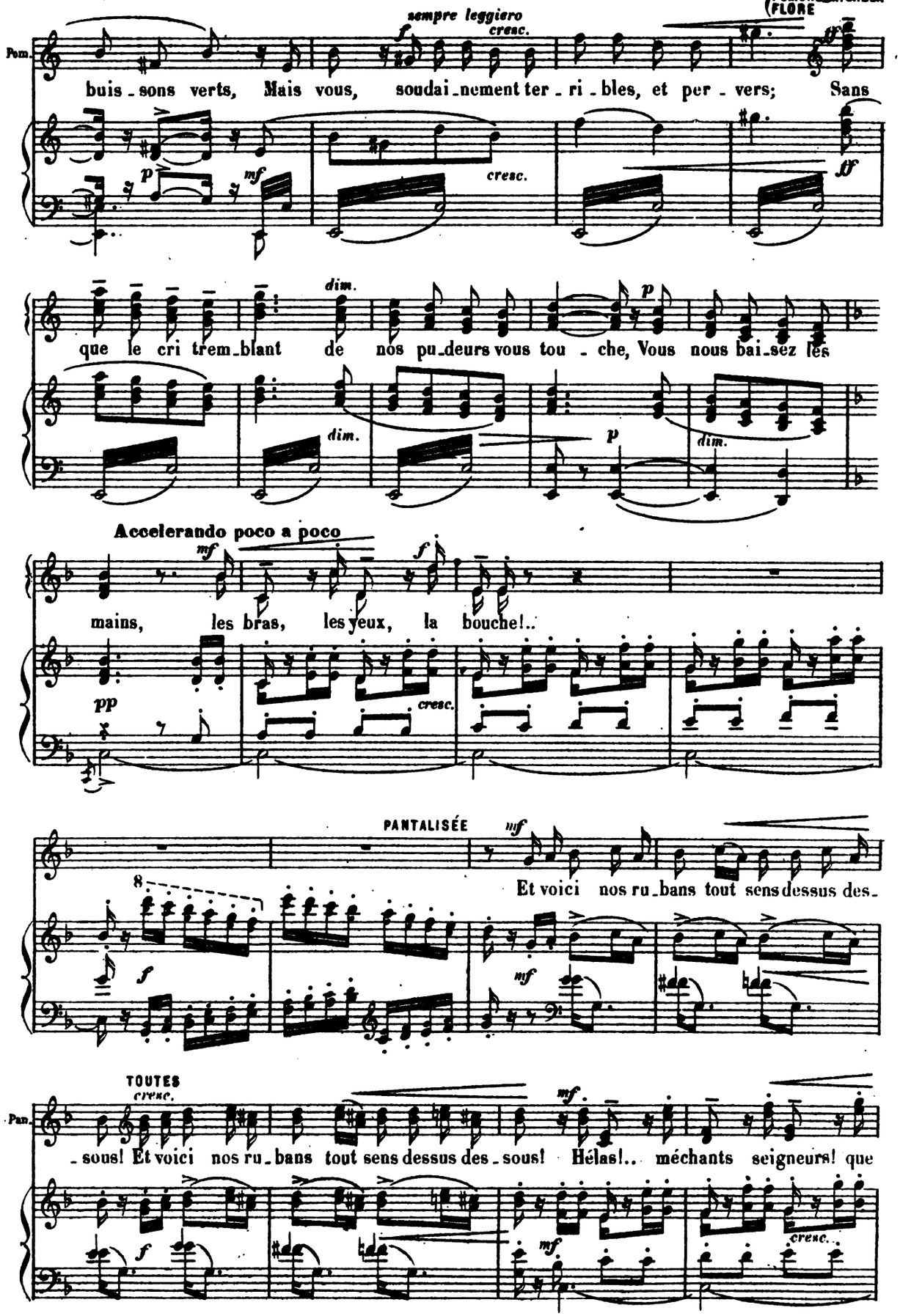
(PANTALISÉE
(POMONE_MICHELA
(FLORE



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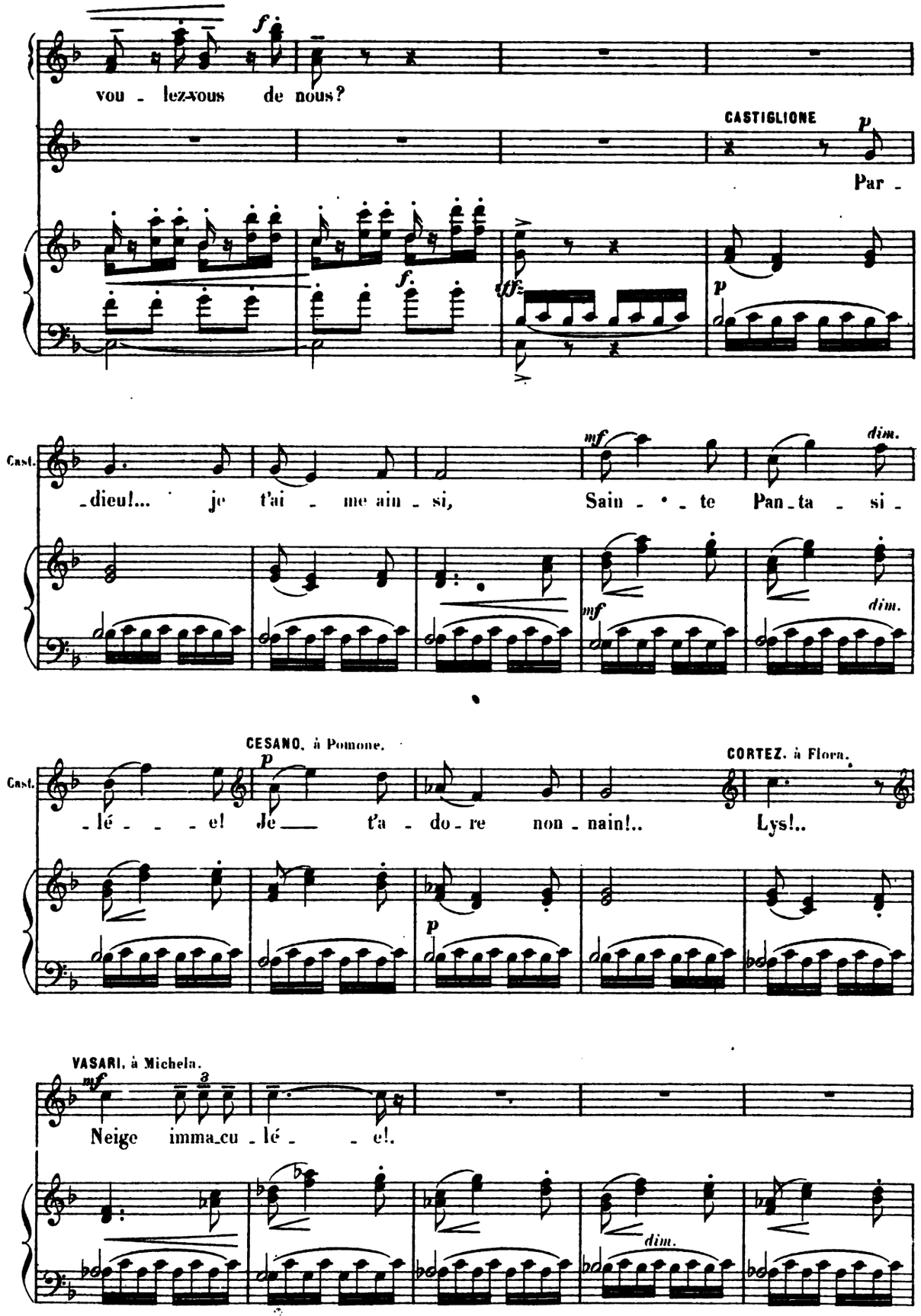

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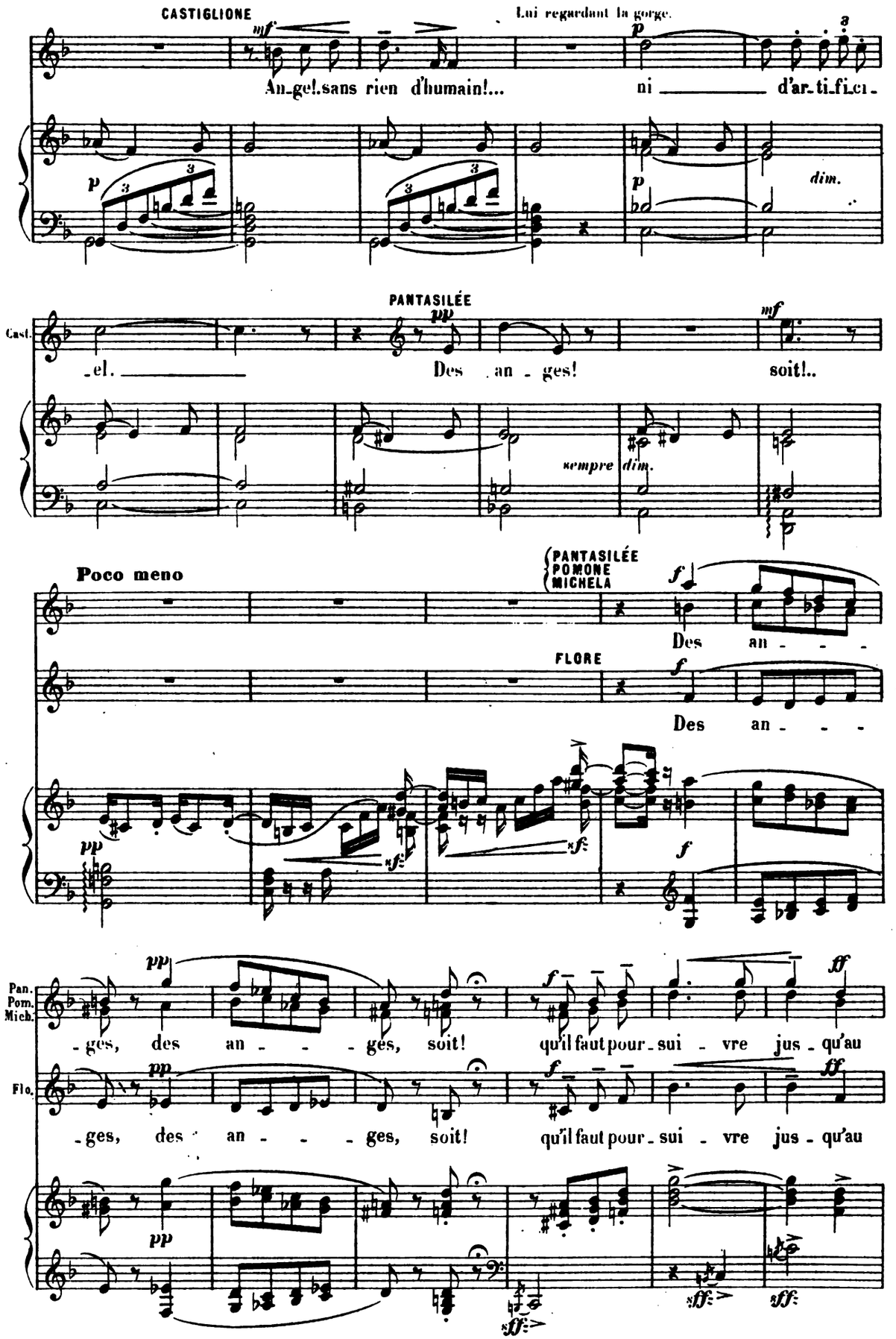

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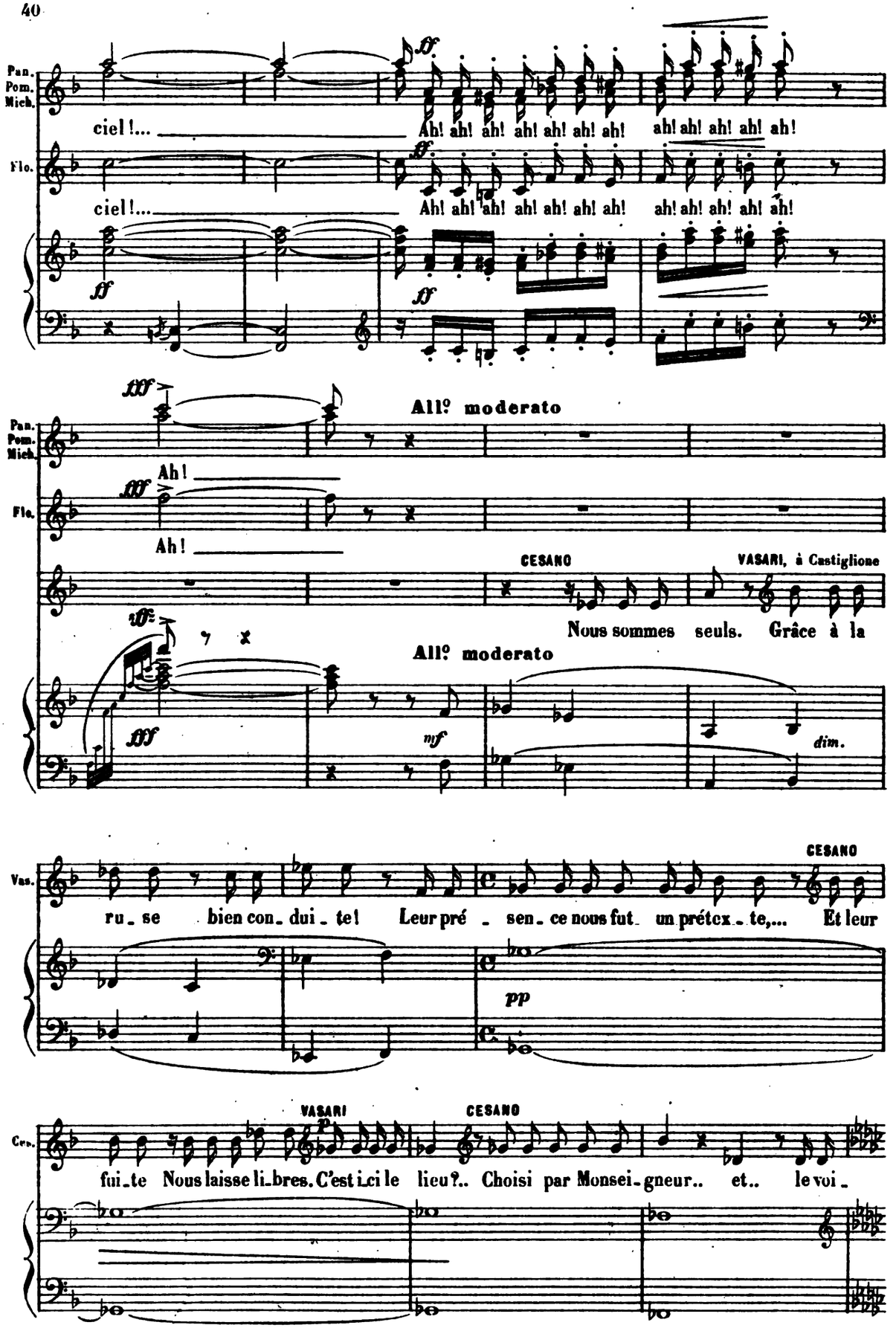

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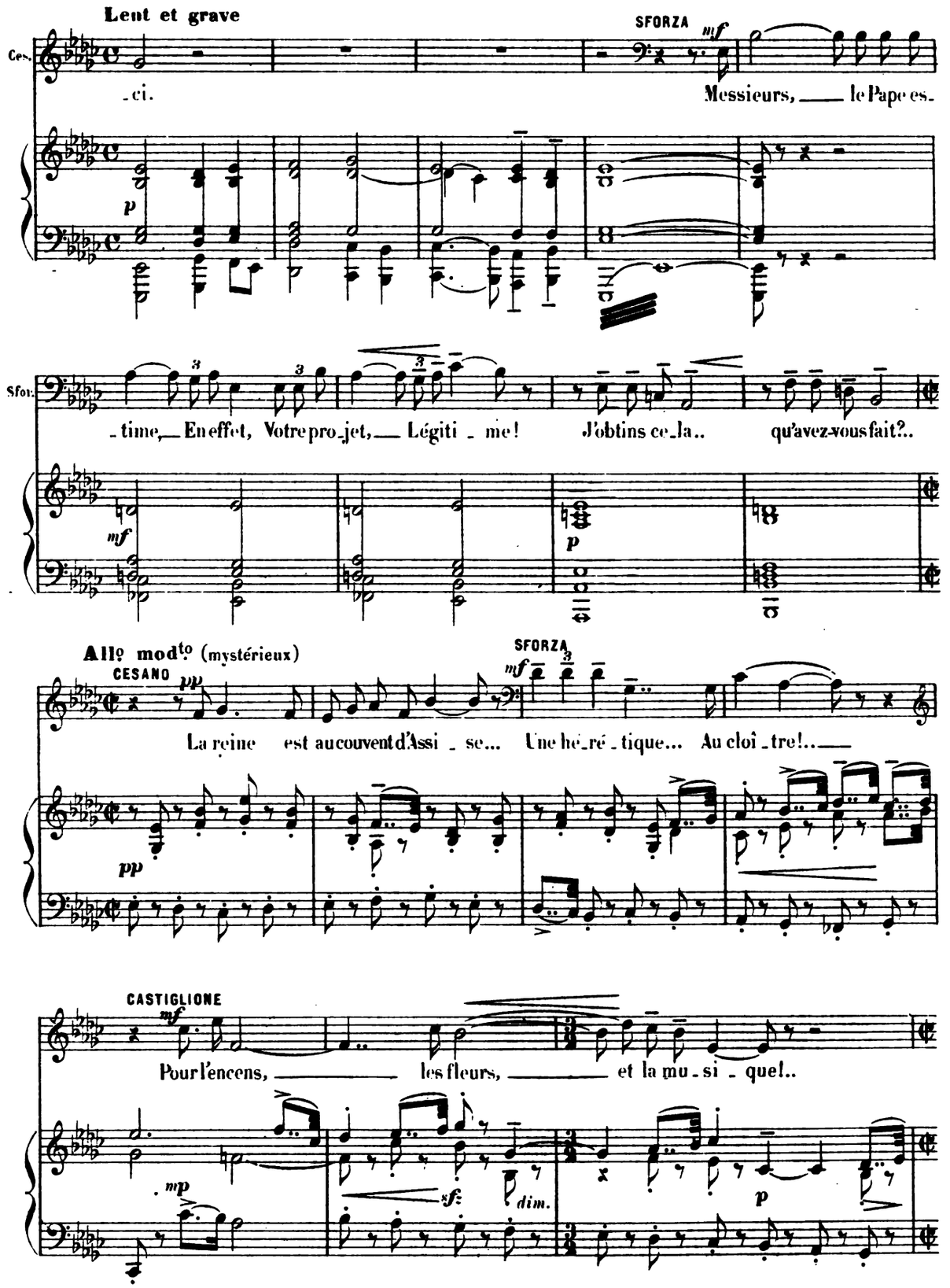
SCÈNE IV

JEAN CESANO, JEAN VASARI, POMPEO CORTEZ, CASTIGLIONE, puis CÉSAR SFORZA.

Paraît le cardinal. Tous s'inclinent sur son passage. Il traverse lentement la scène. Il se tourne vers eux qui saluent plus cérémonieusement. Long silence non sans quelque solennité. Le cardinal s'assied. Ils se redressent.



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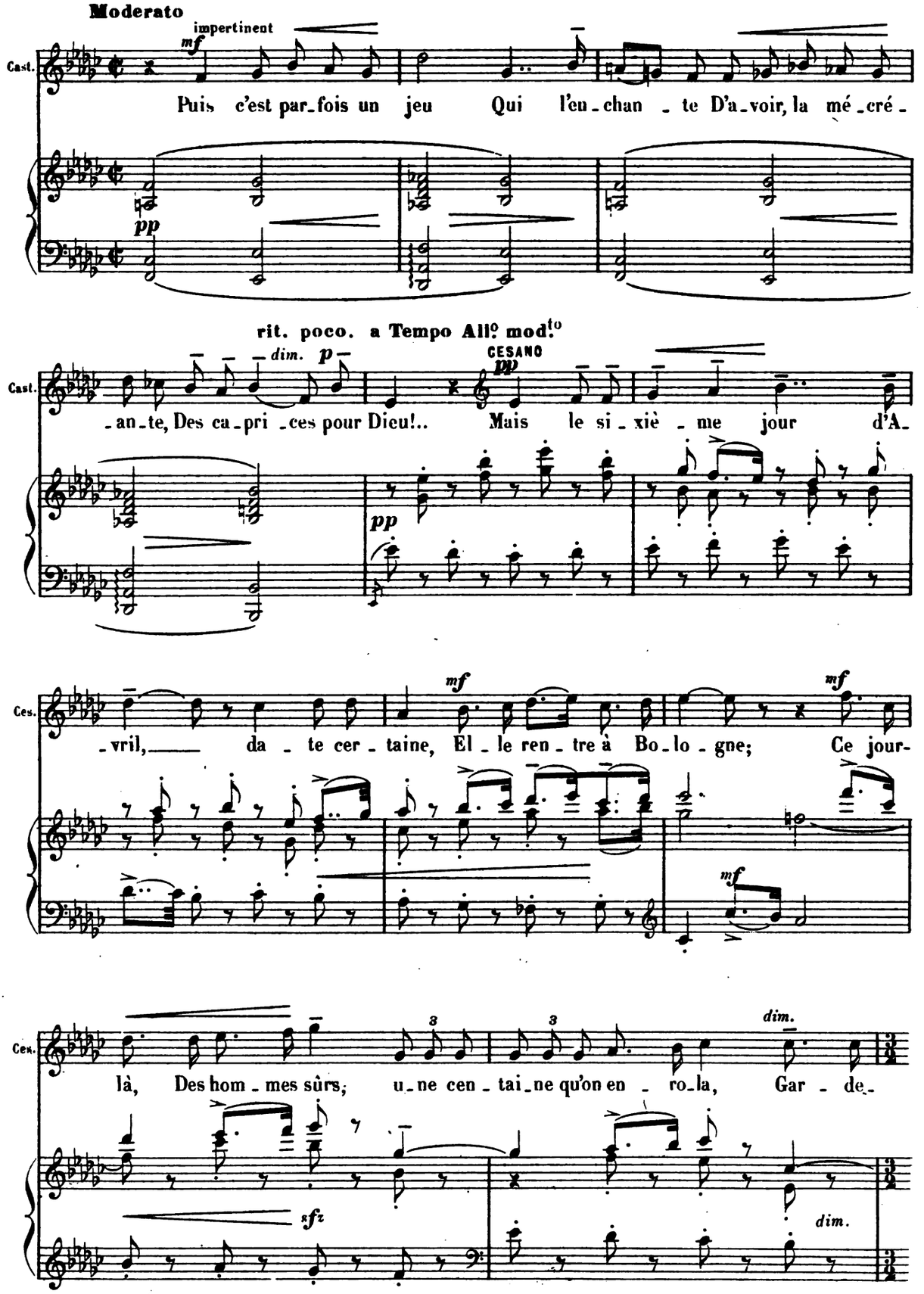

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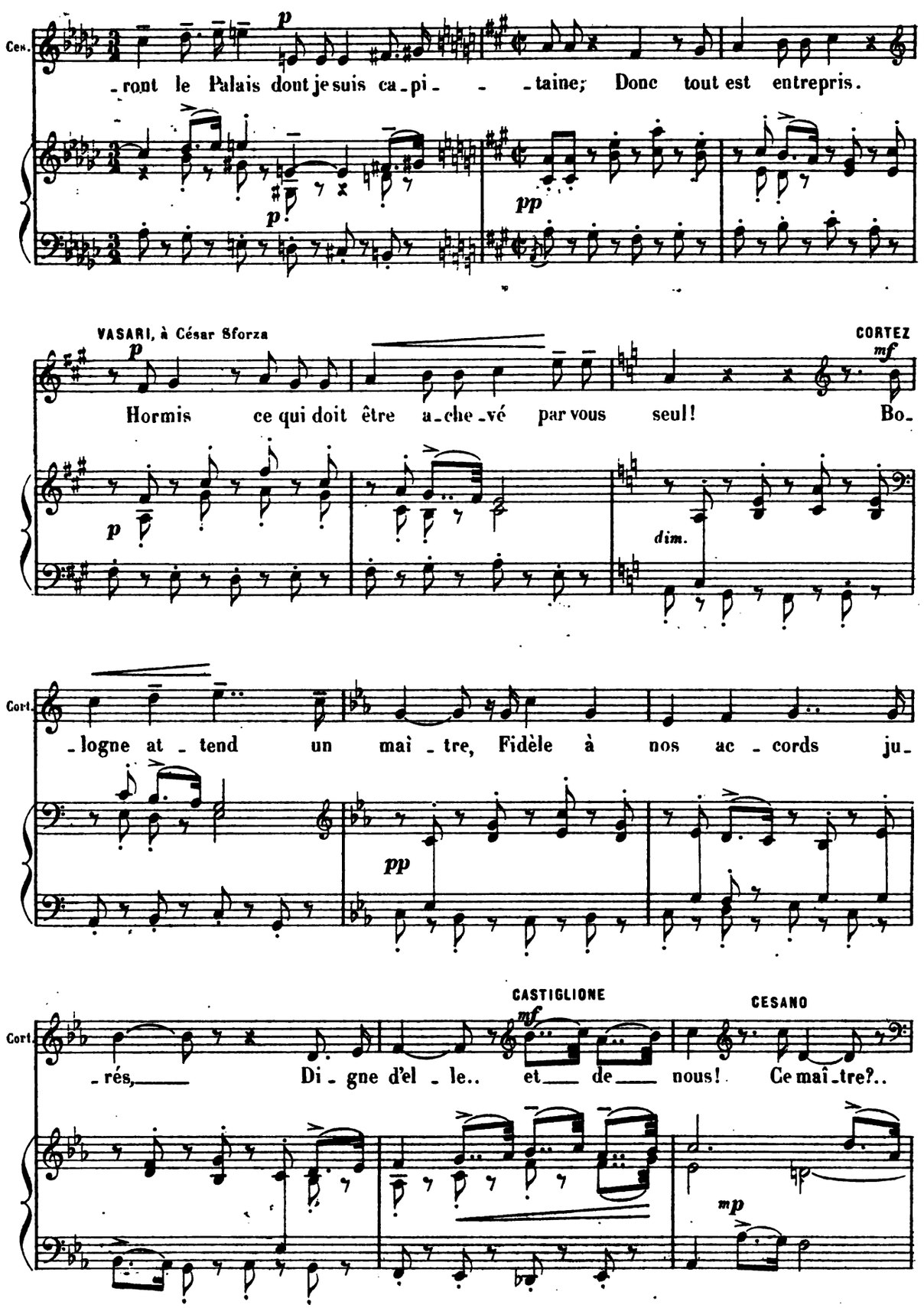

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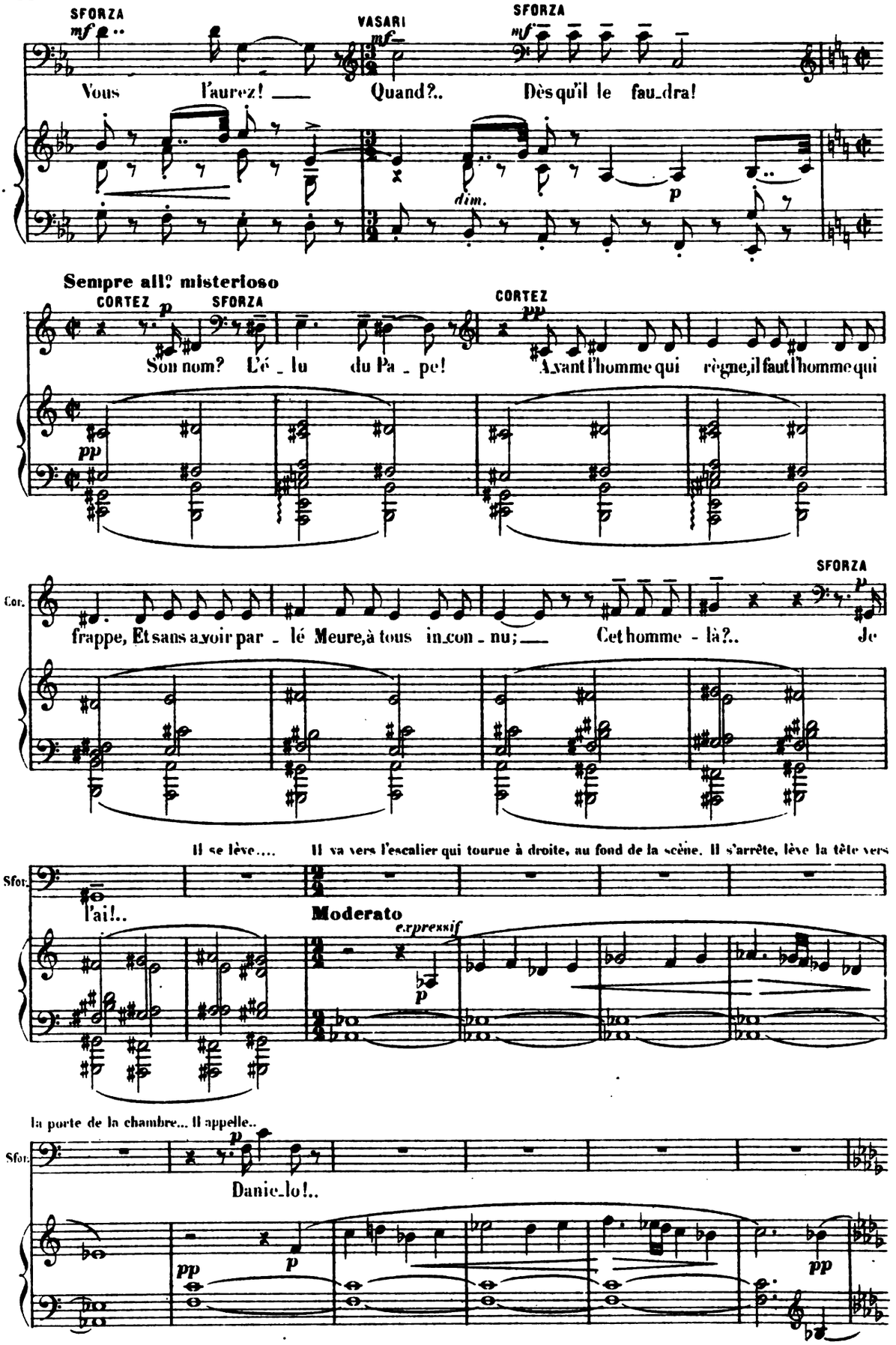

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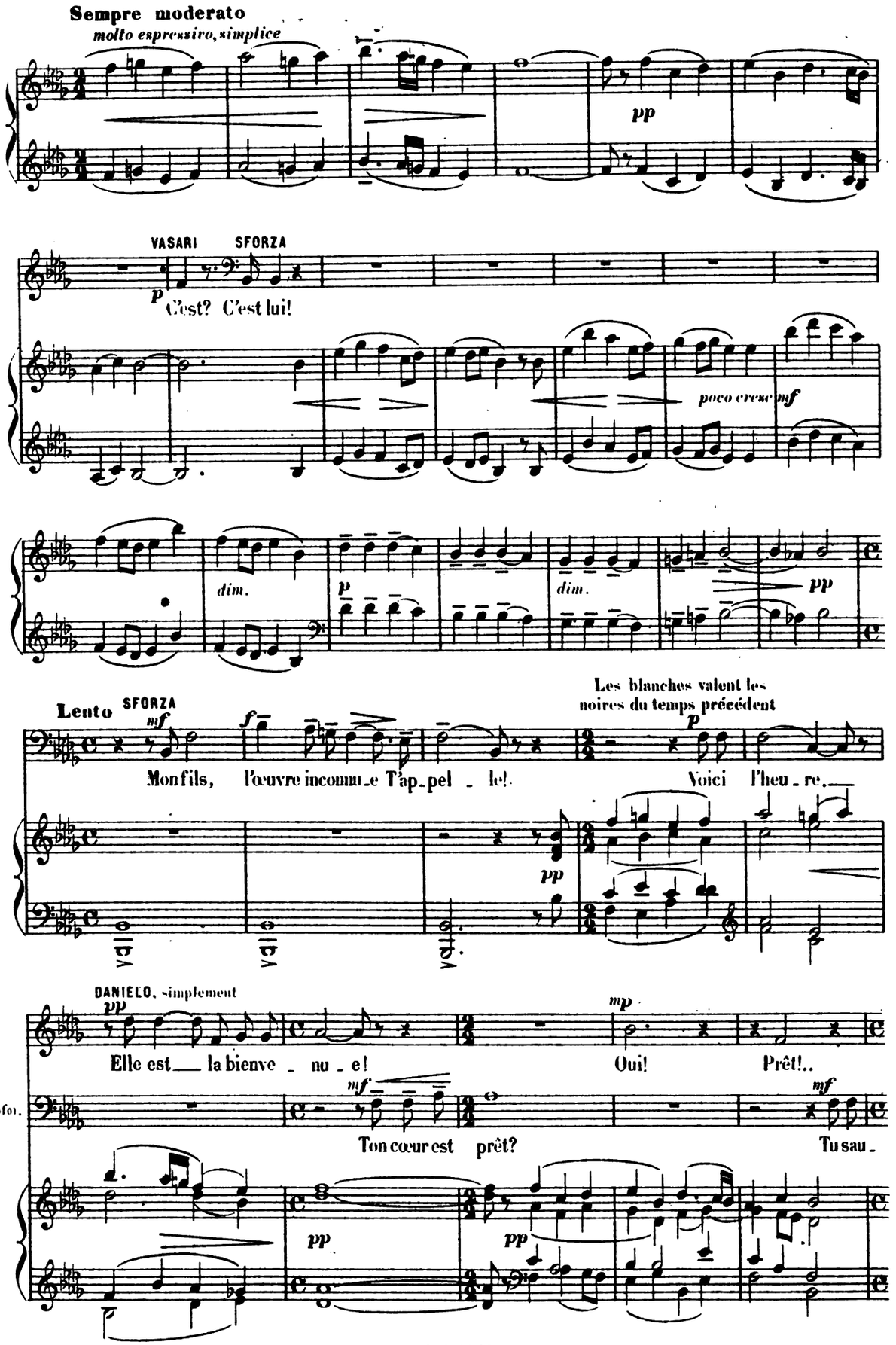
SCÈNE V

LES PRÉCÉDENTS, puis DANIELO



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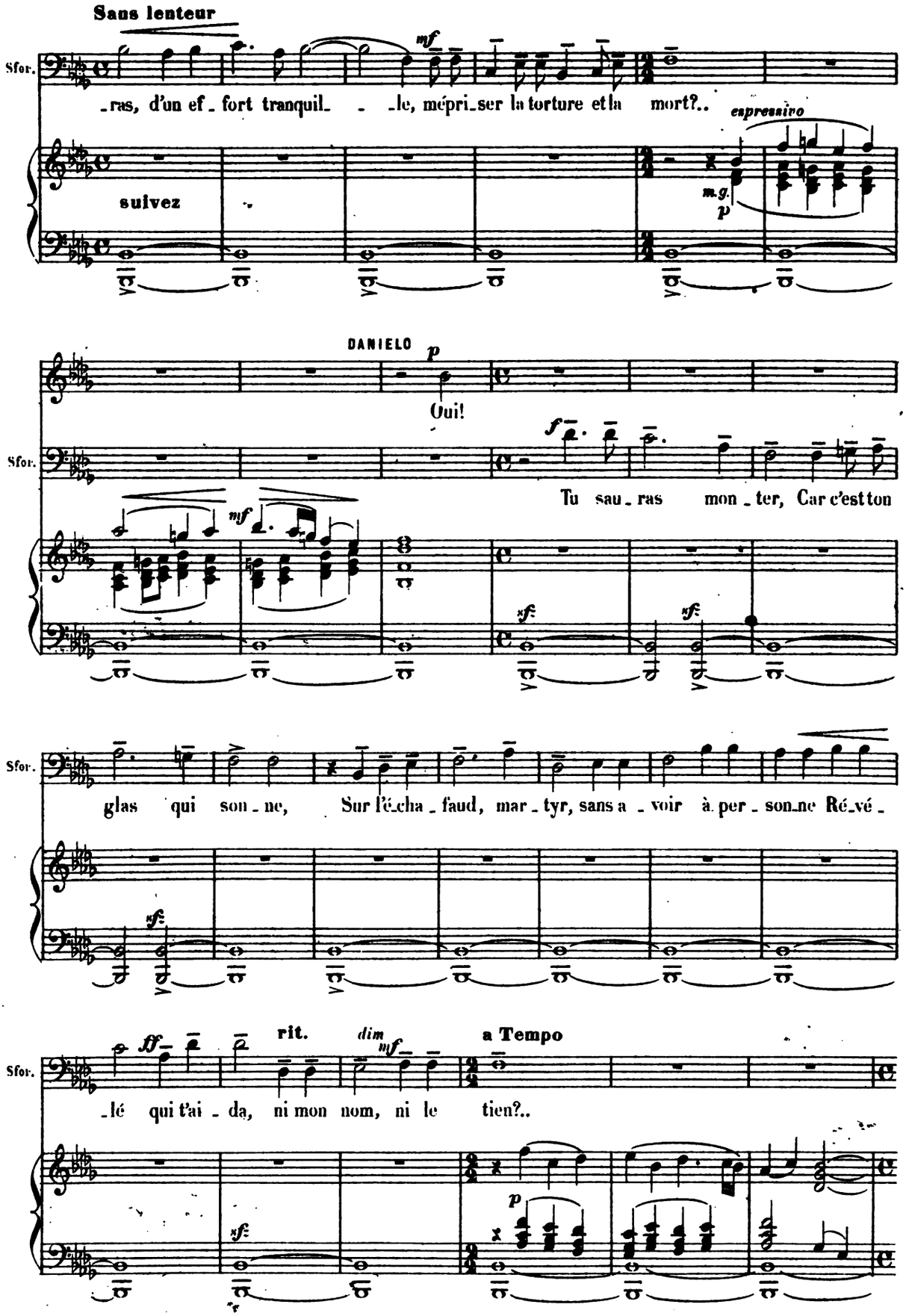

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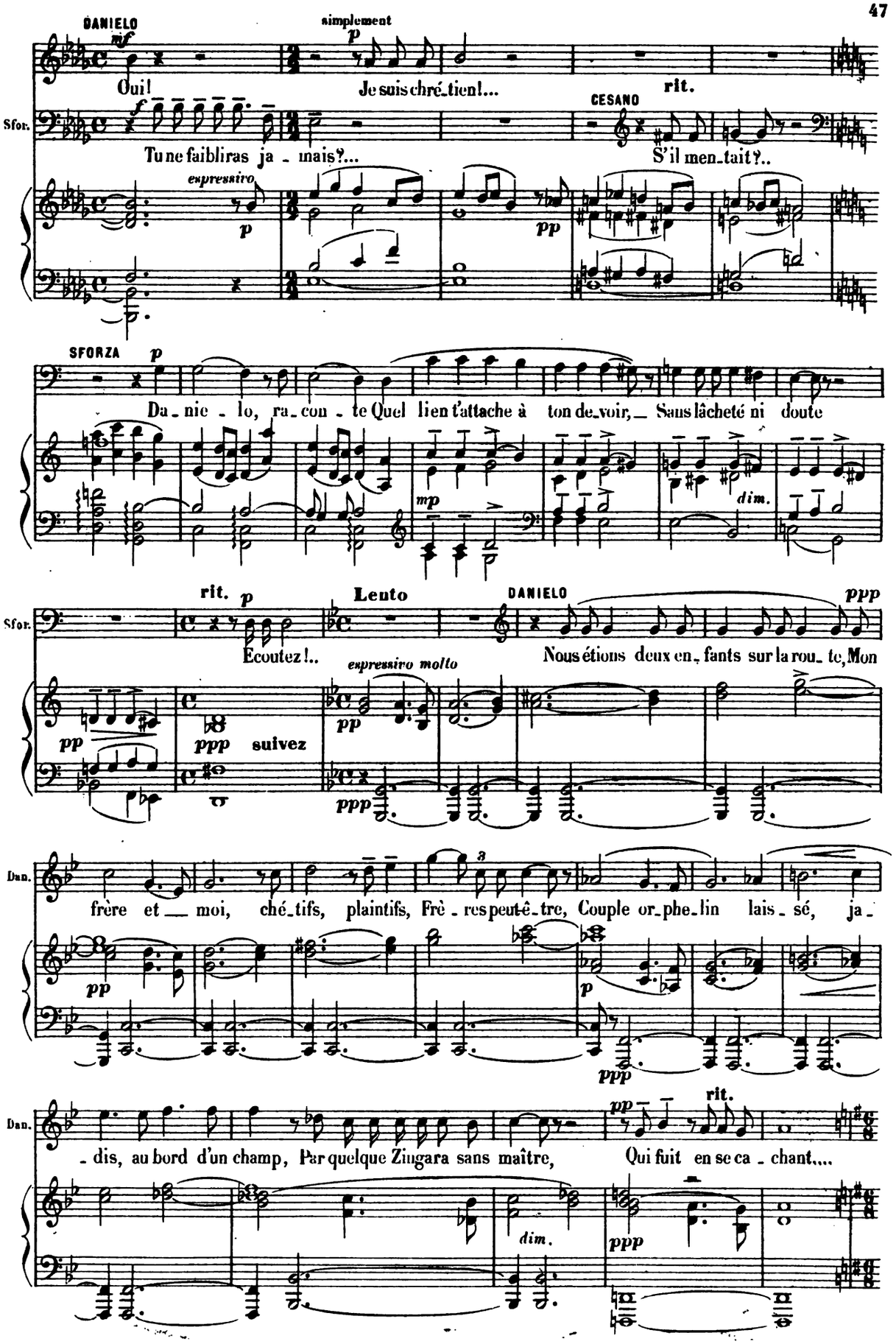

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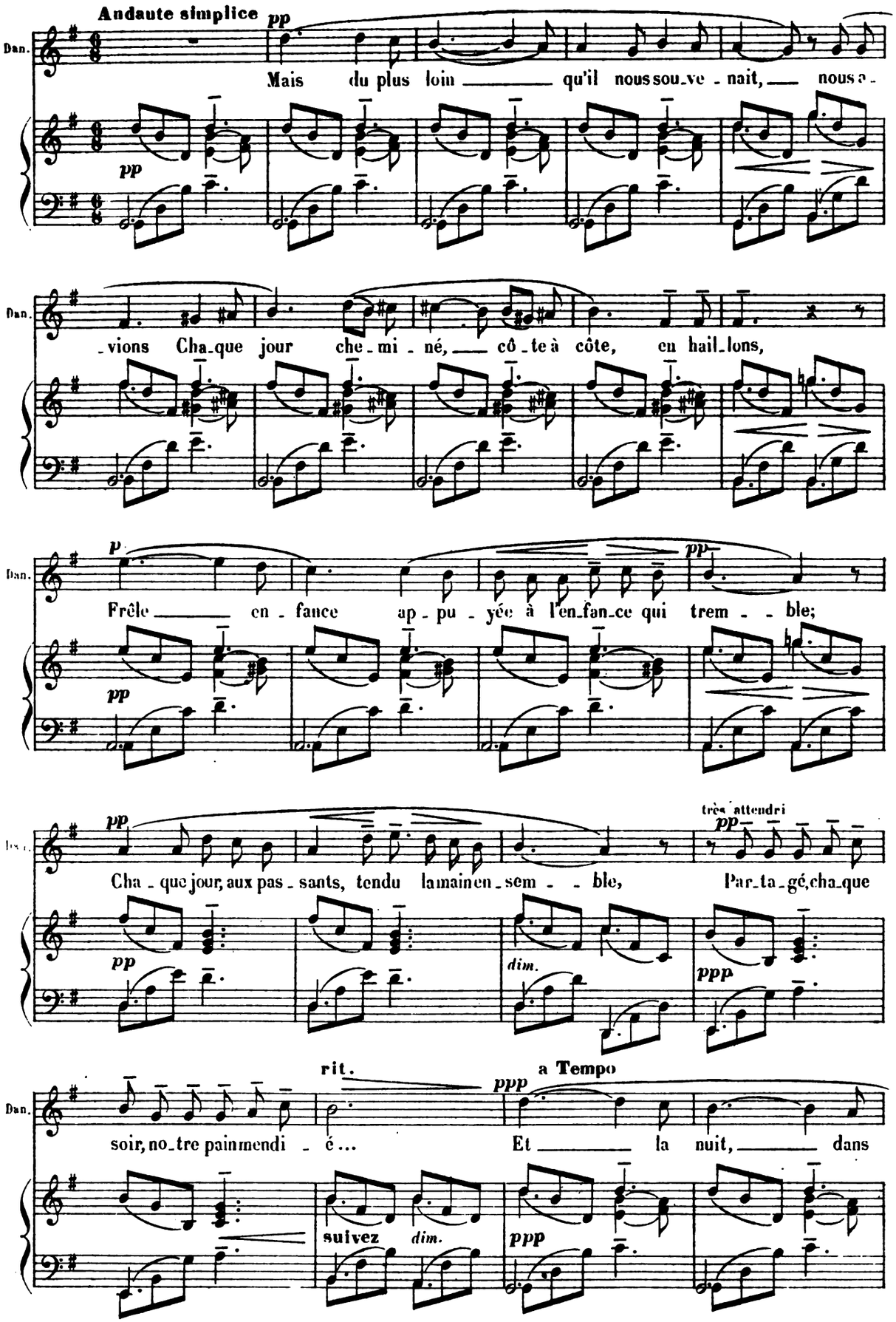

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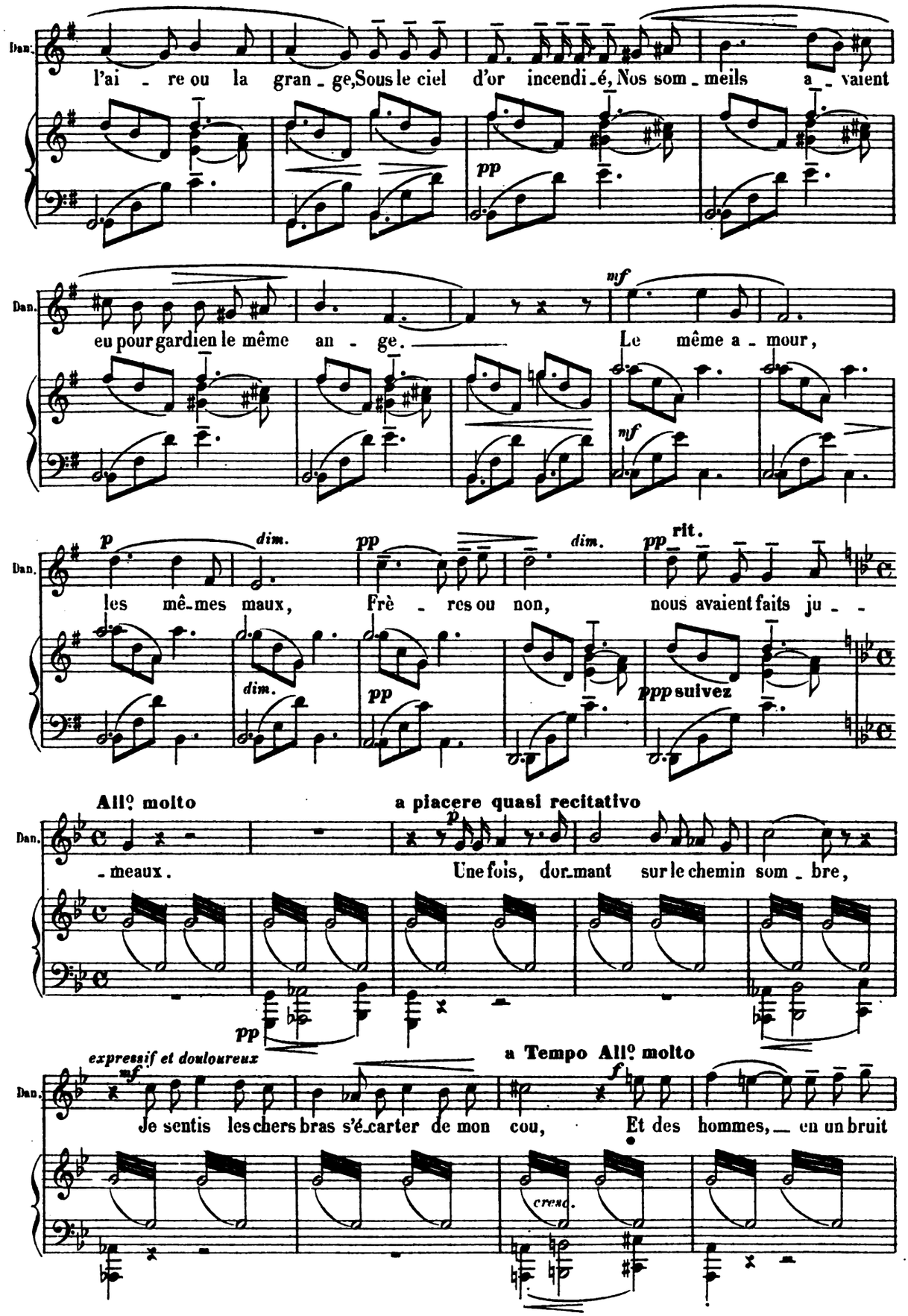

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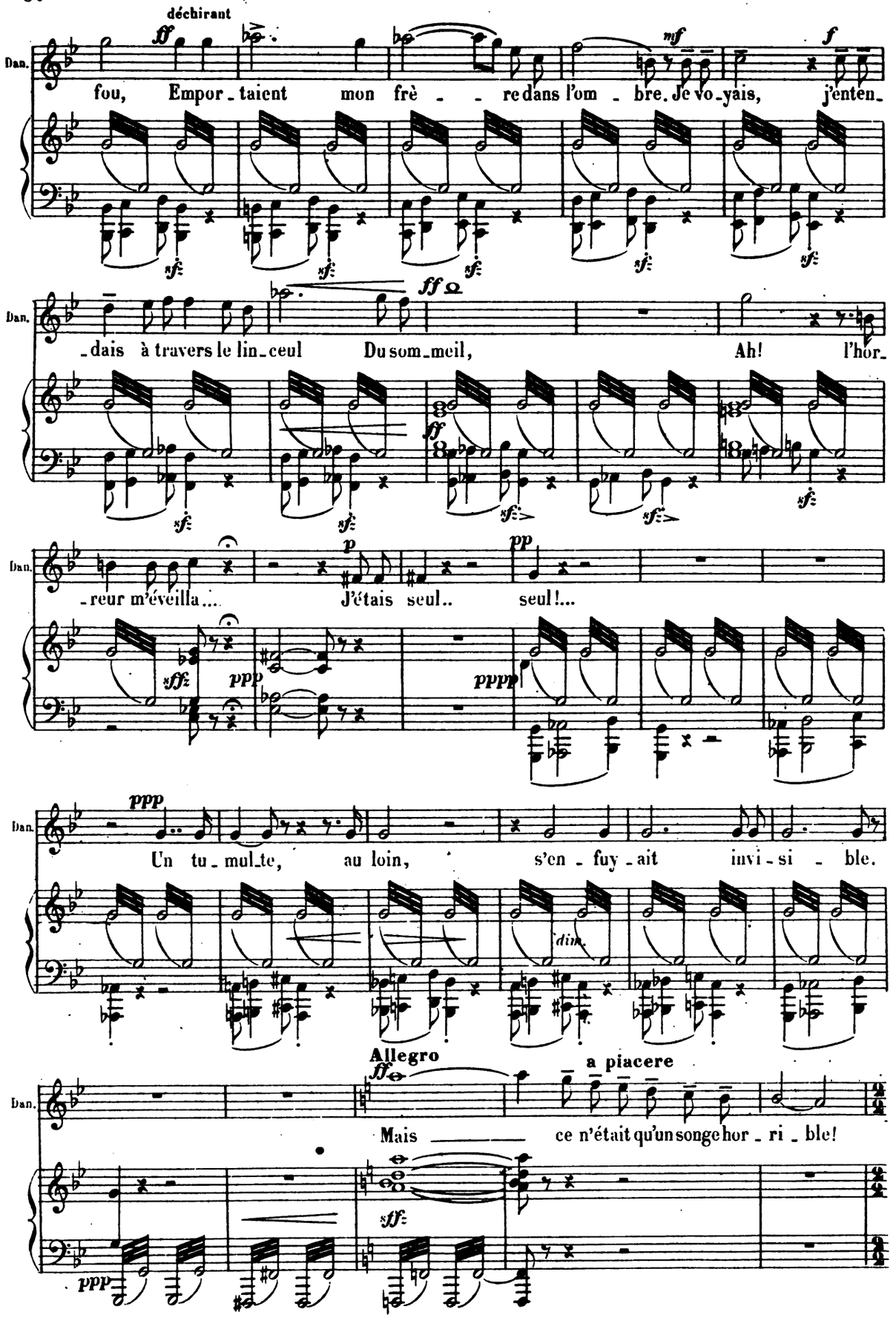

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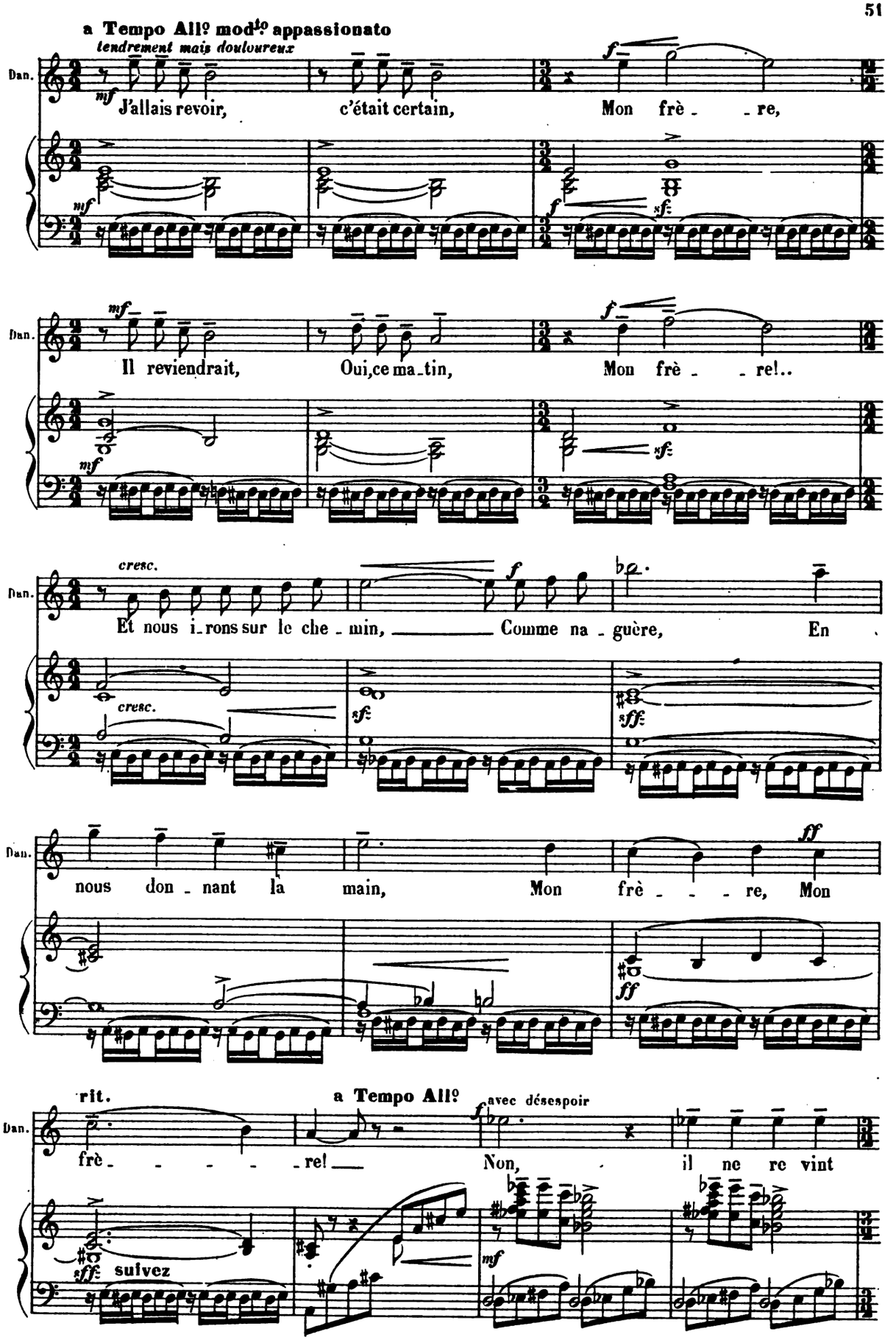

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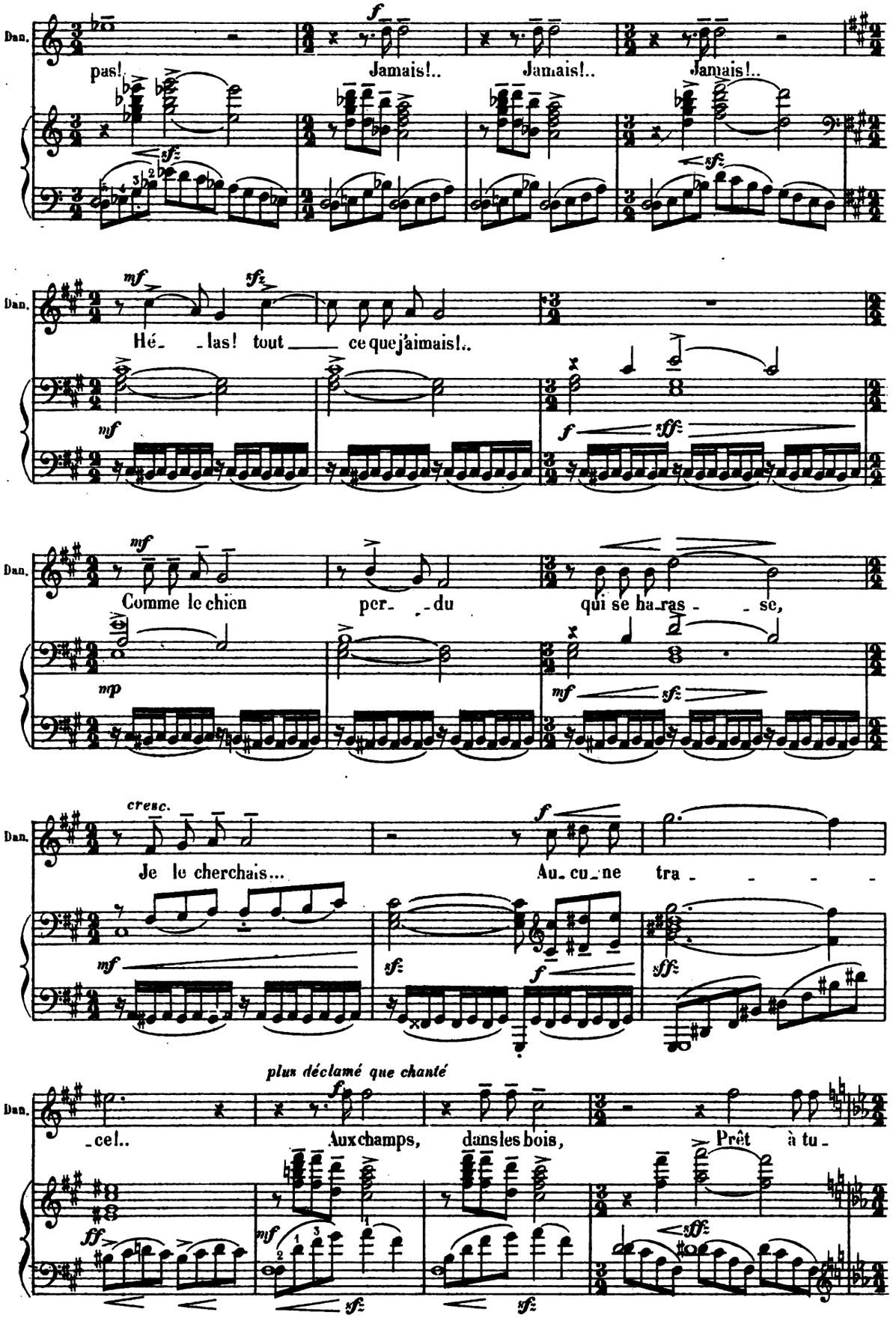

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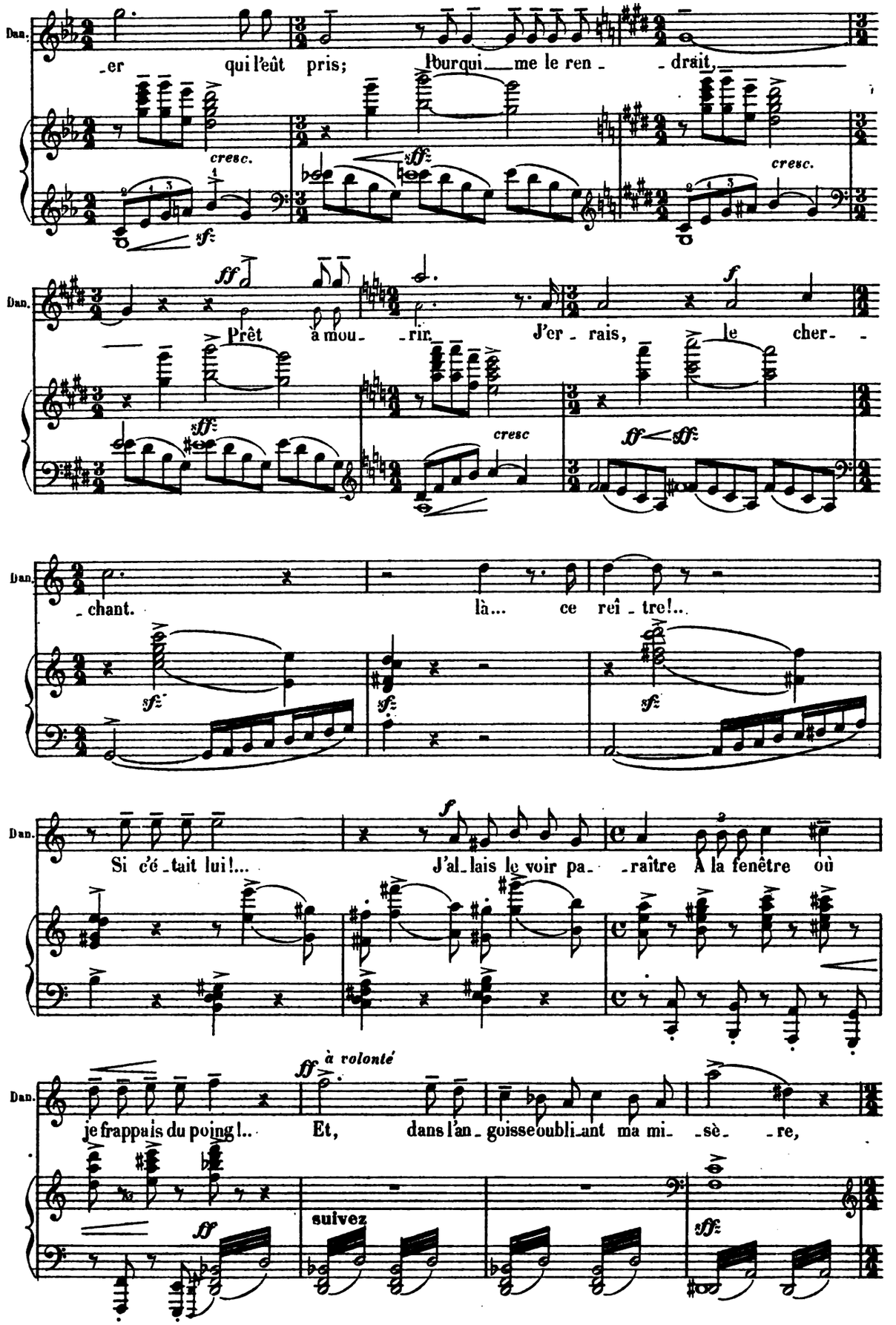

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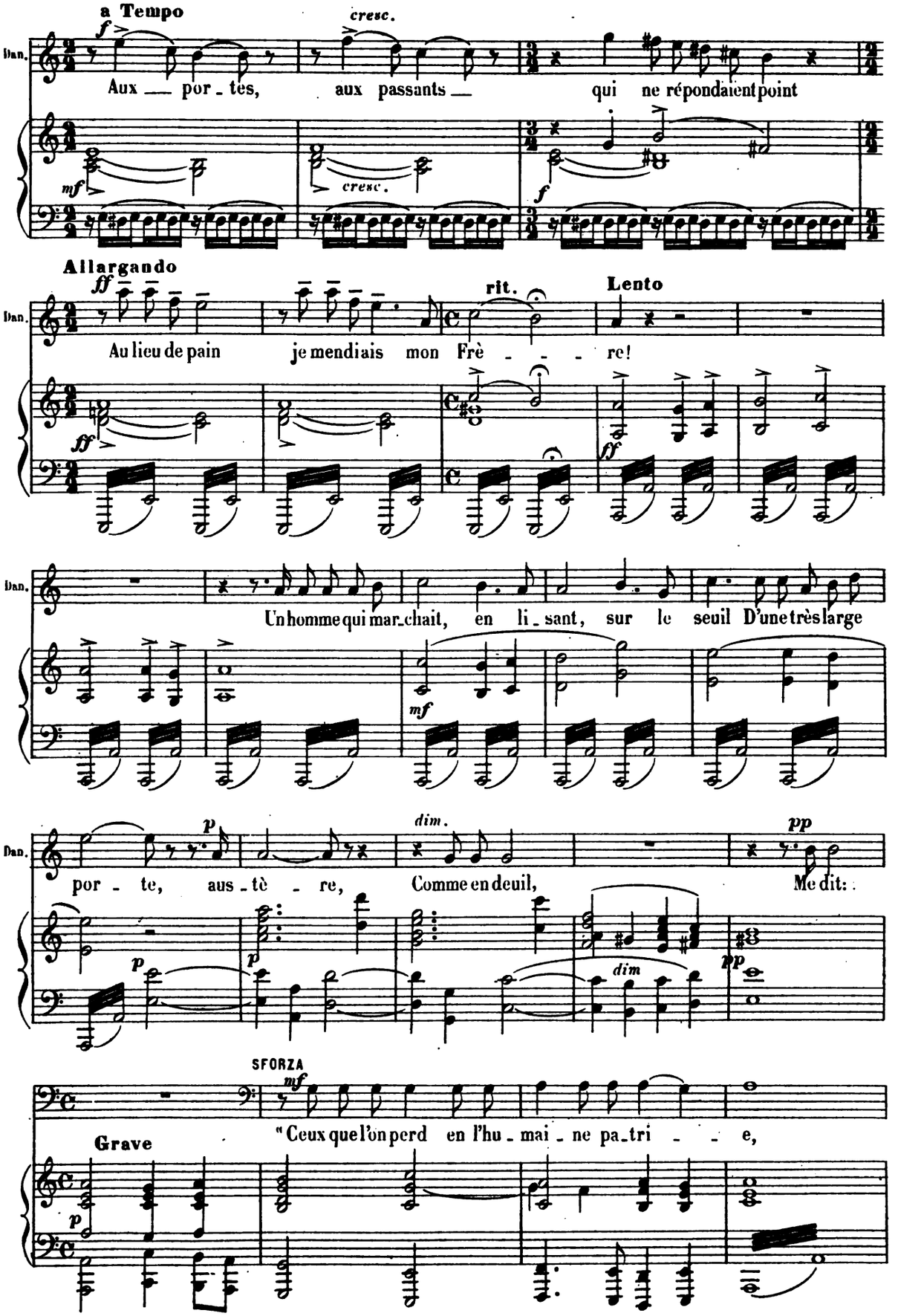

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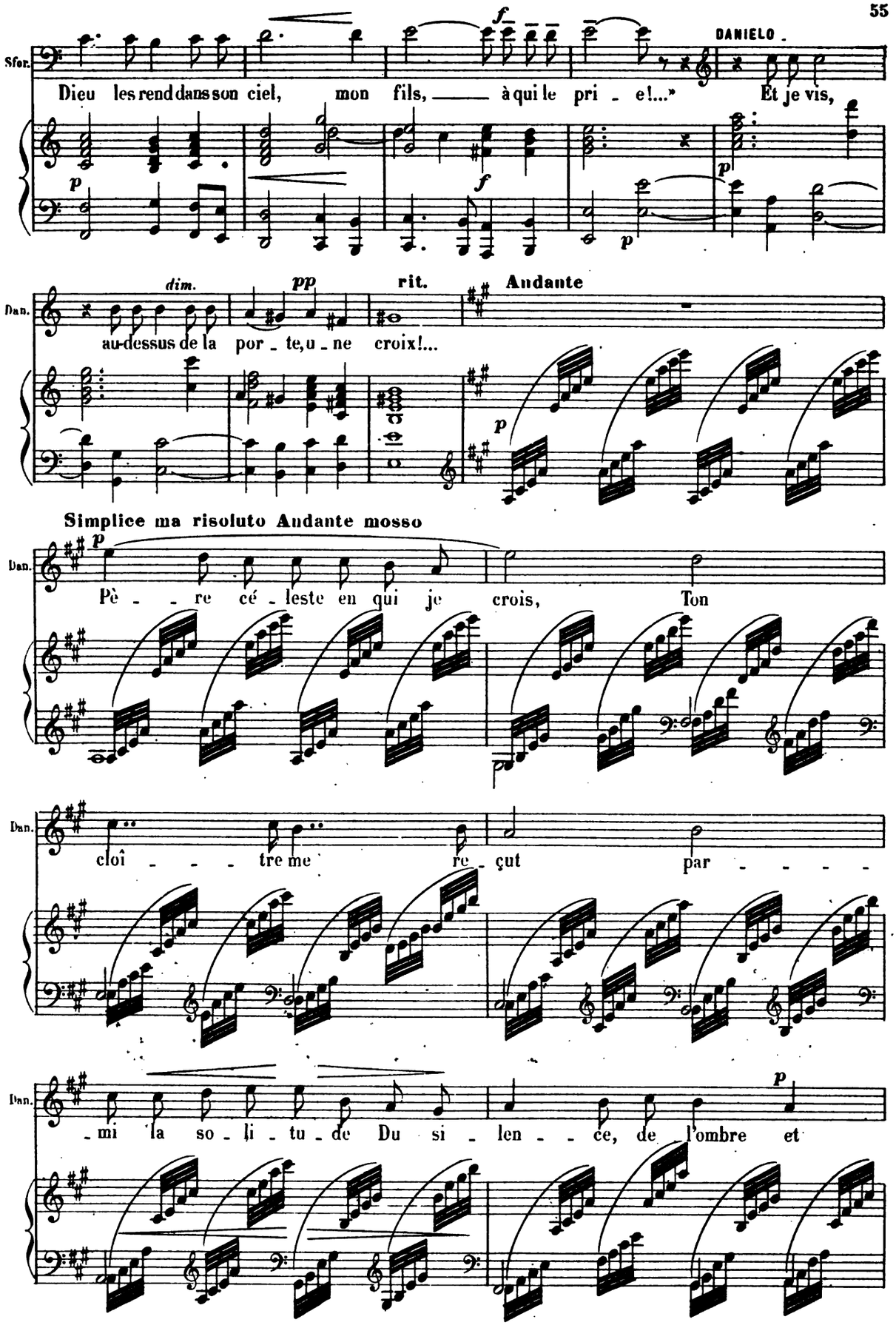

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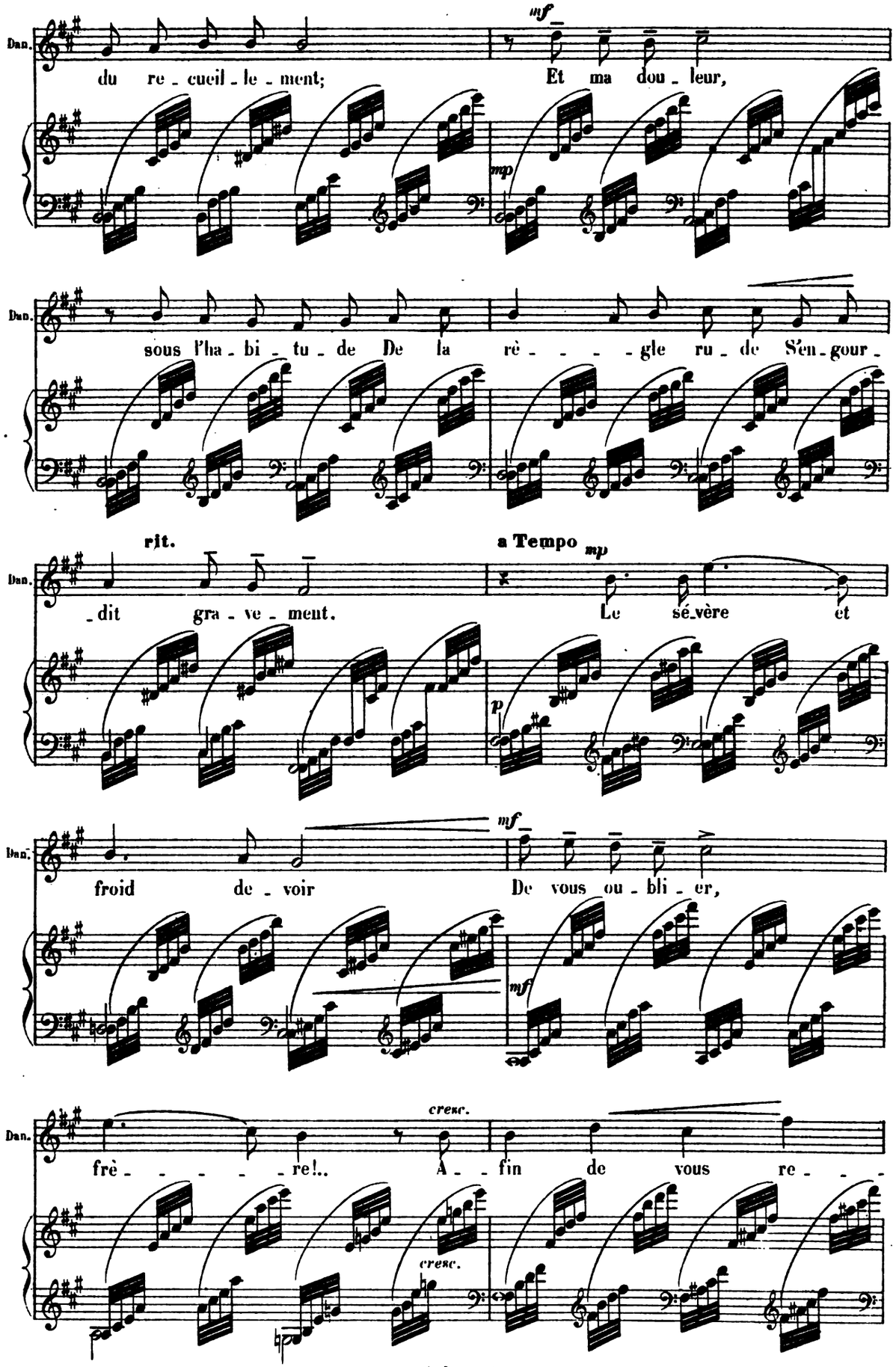

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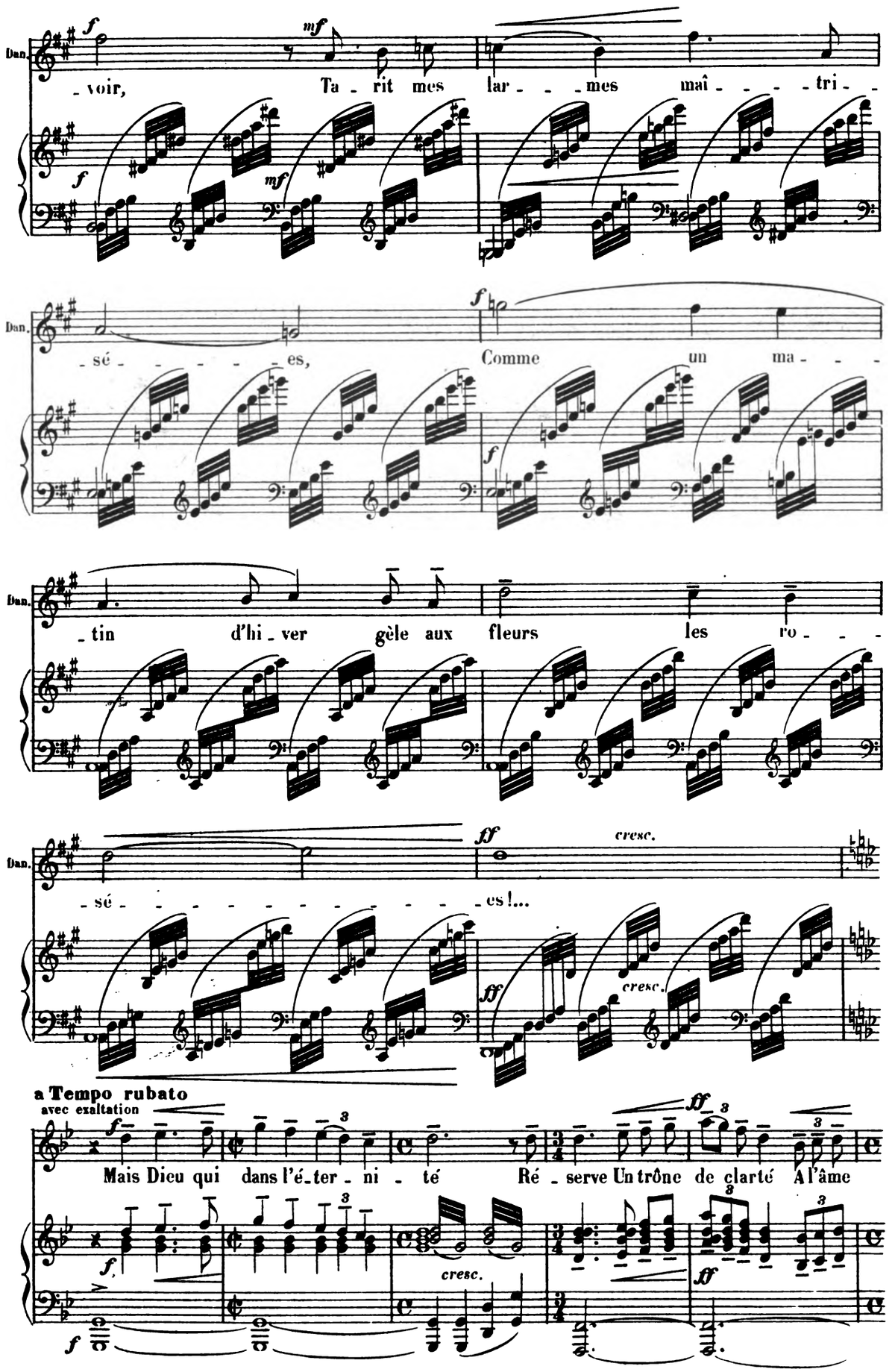

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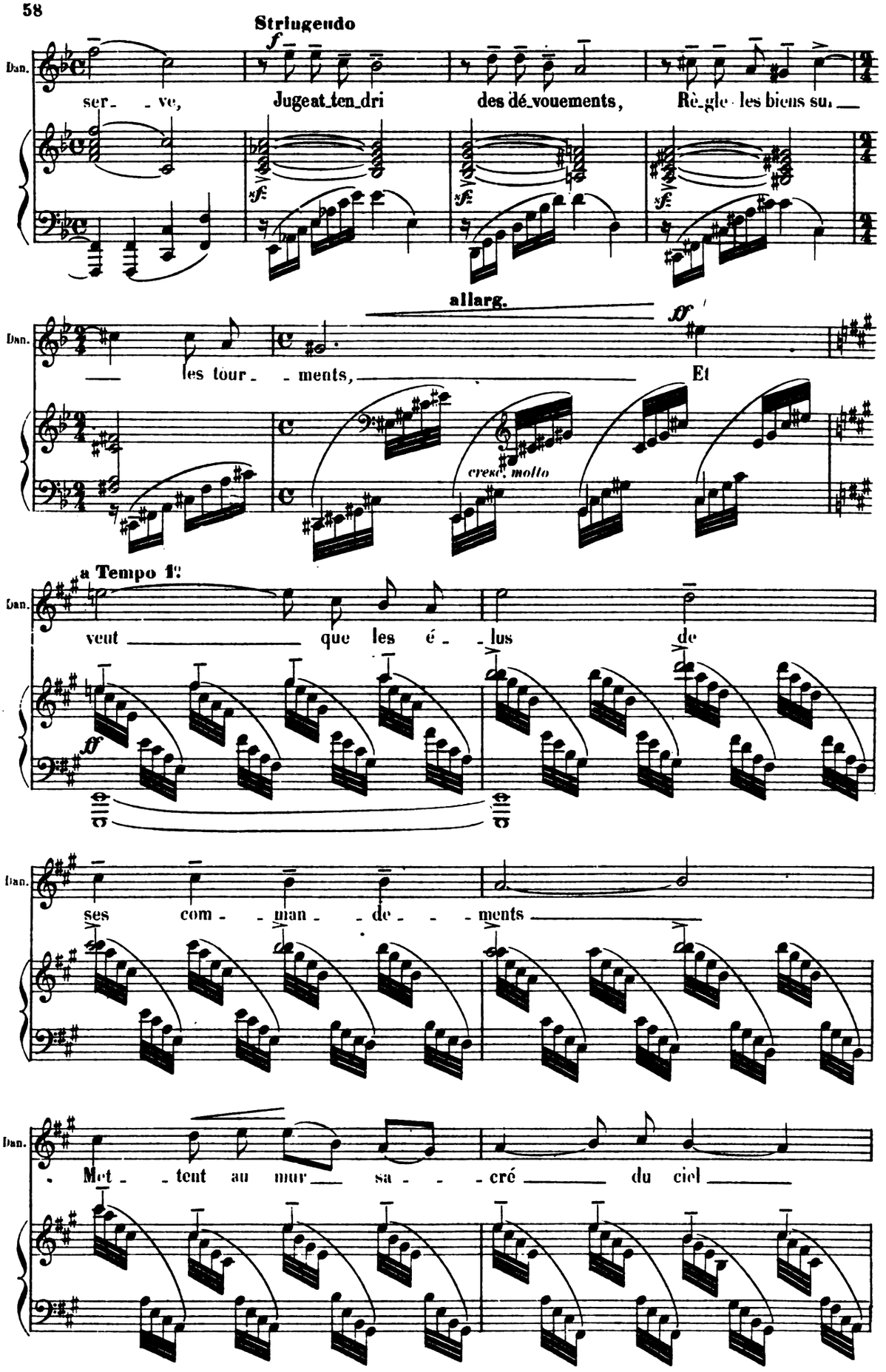

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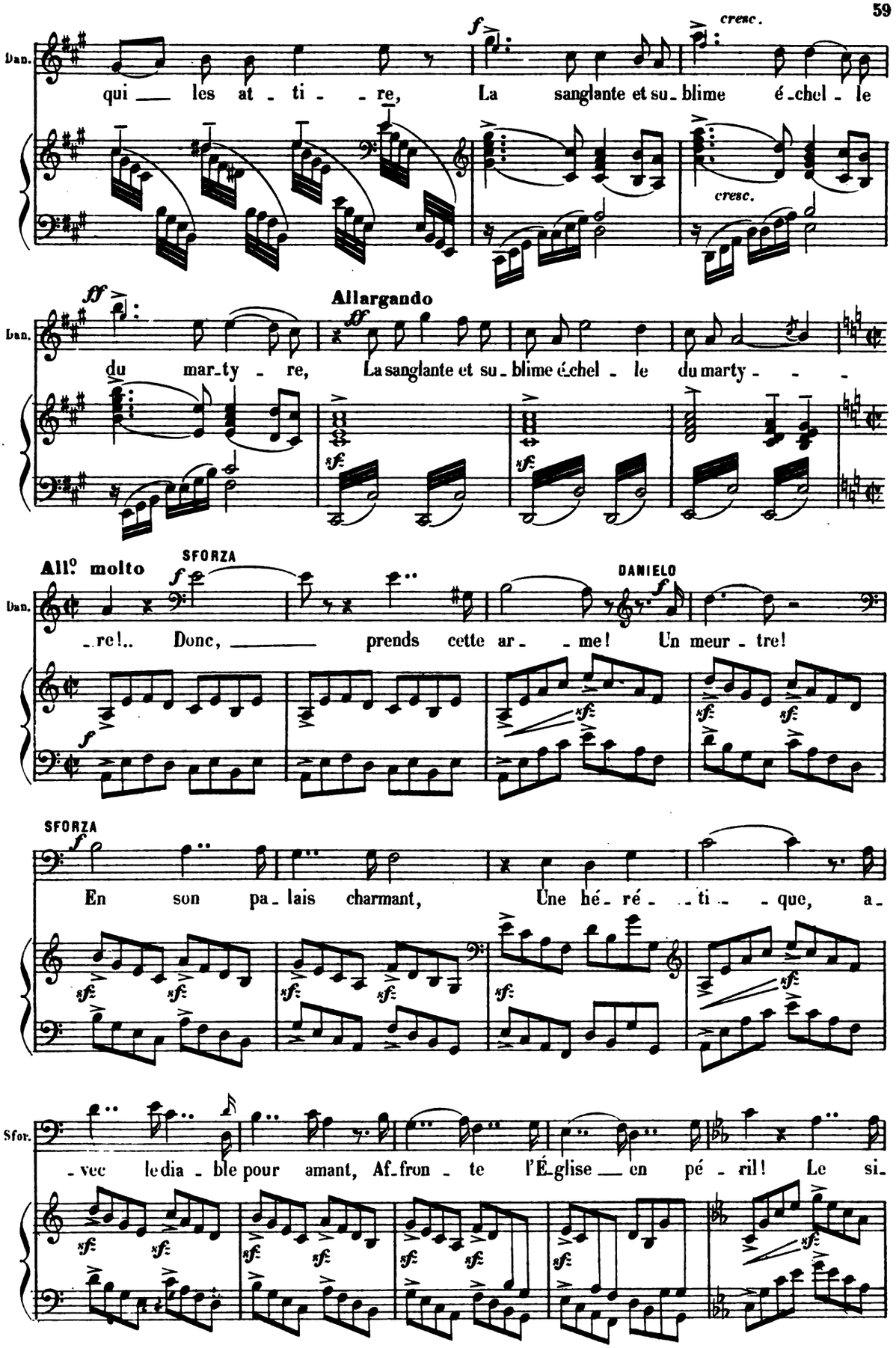

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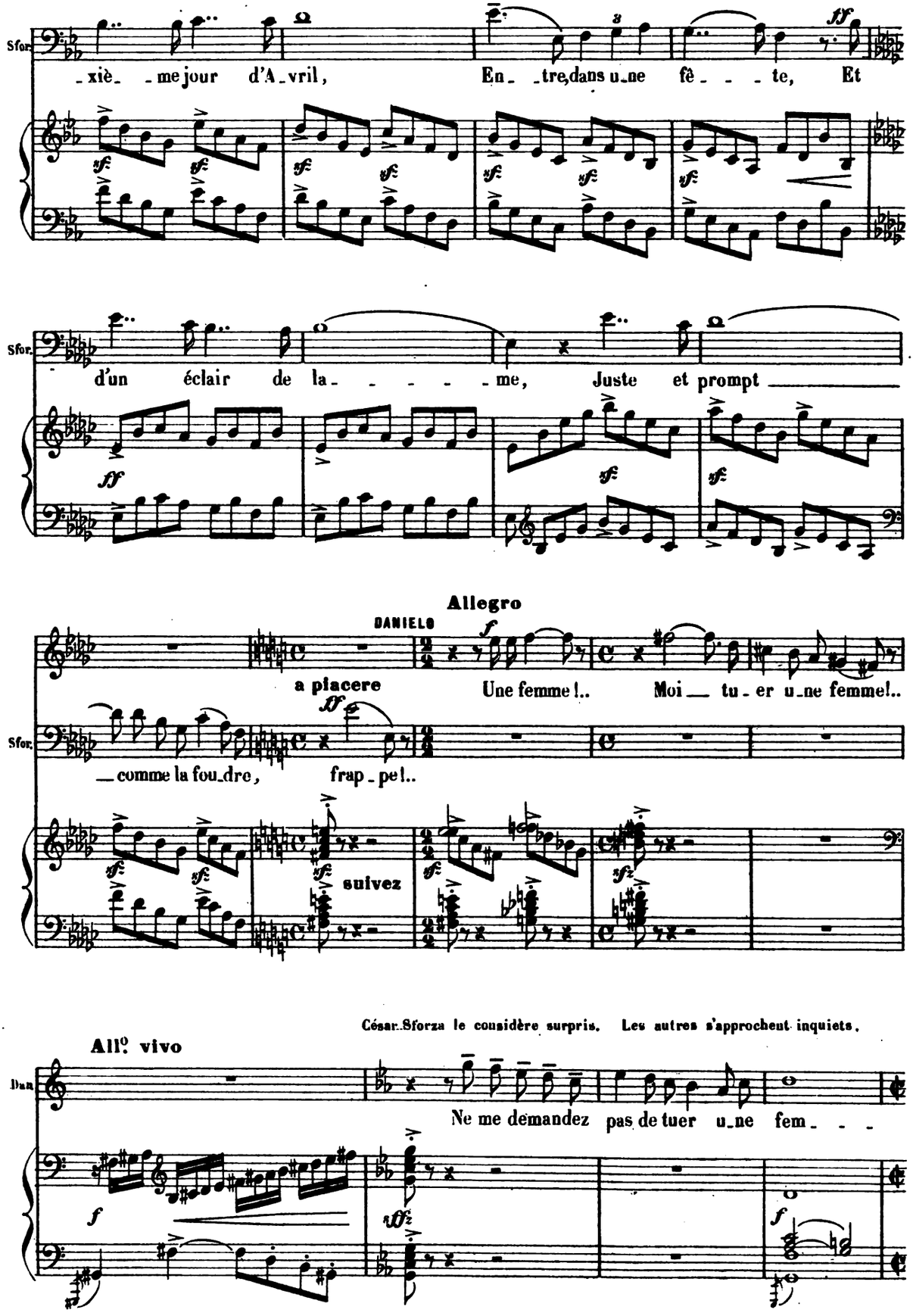

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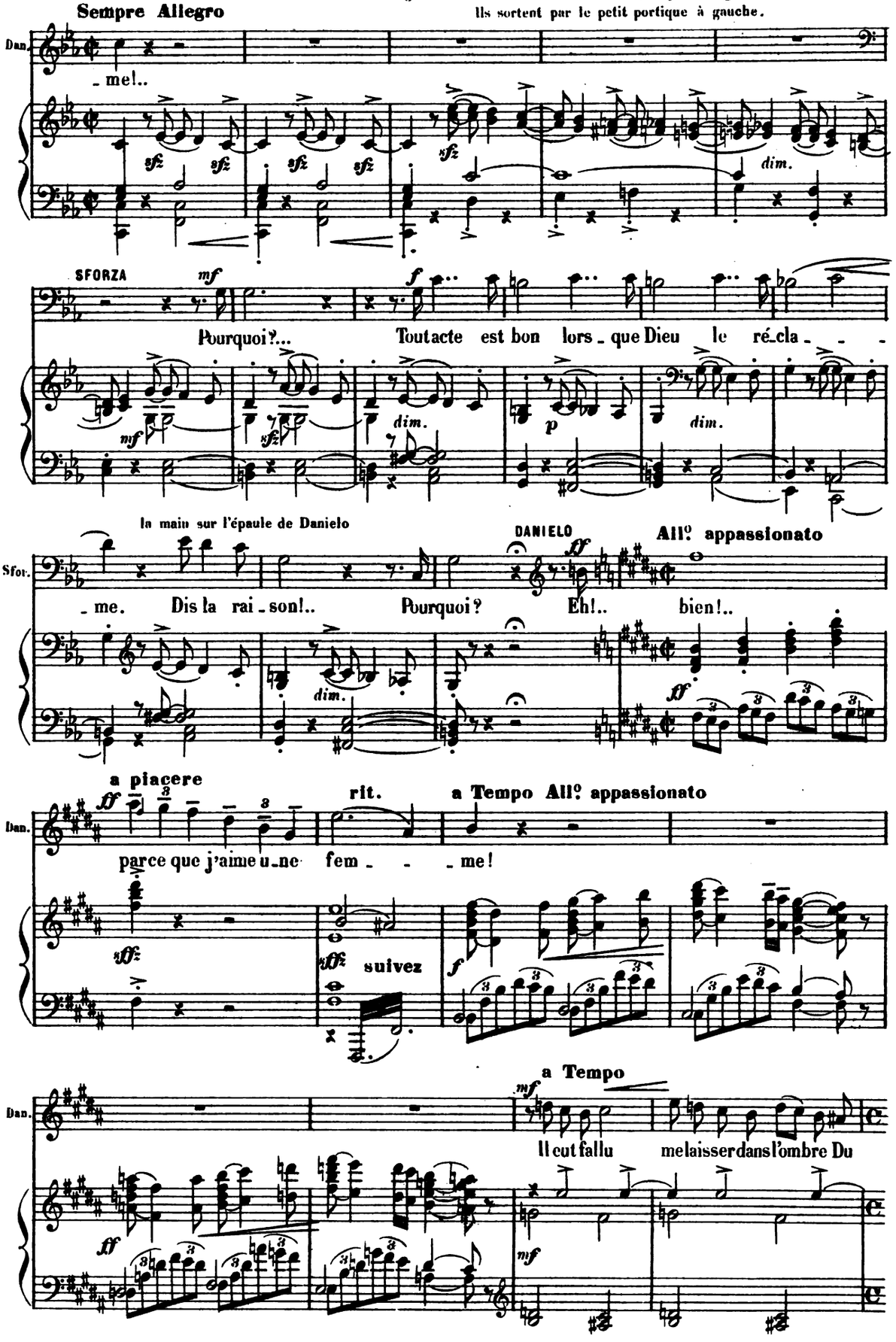
Le Cardinal leur fait signe de le laisser seul avec Danielo, toujours à genoux.
Ils sortent par le petit portique à gauche.



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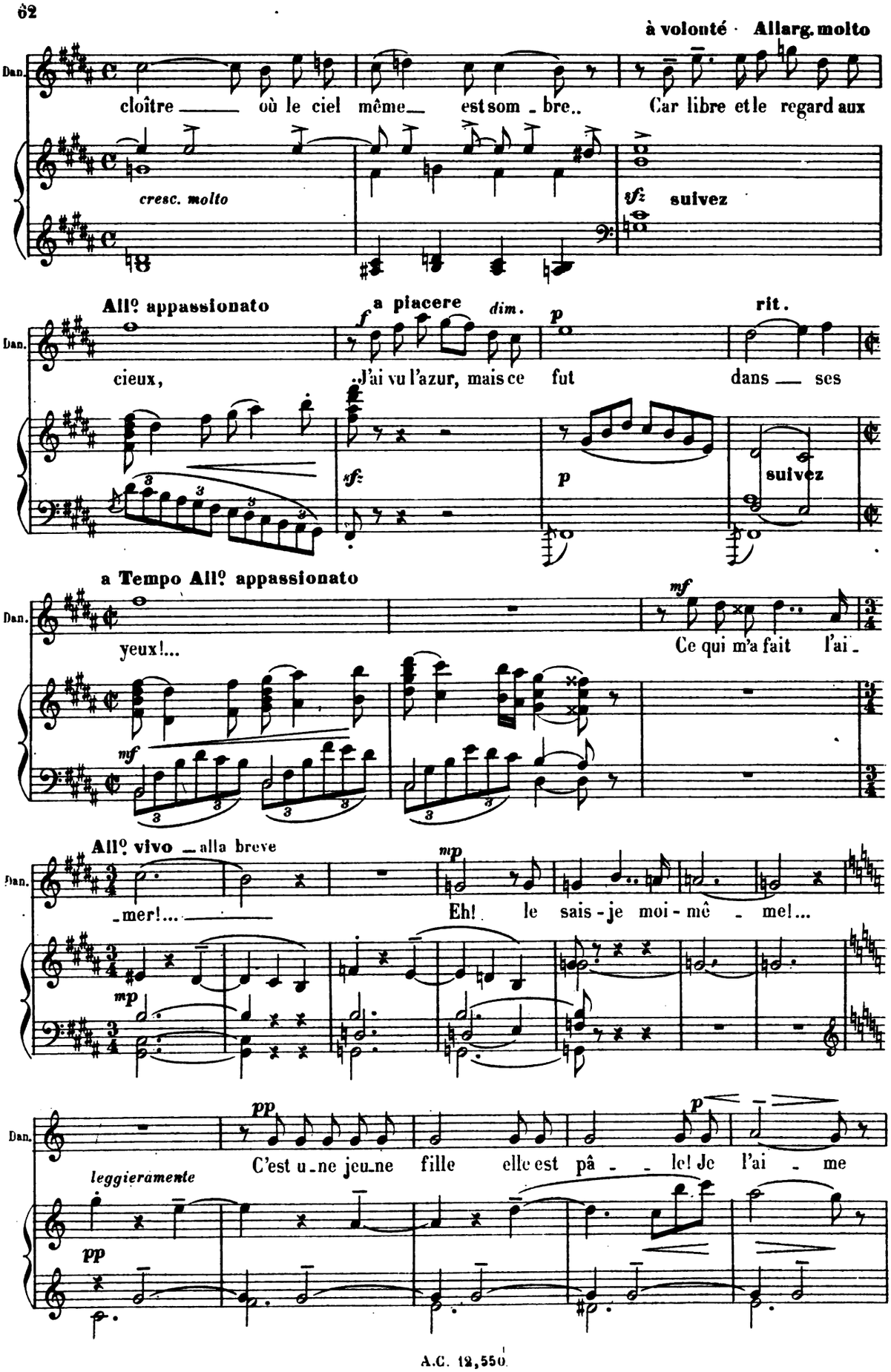

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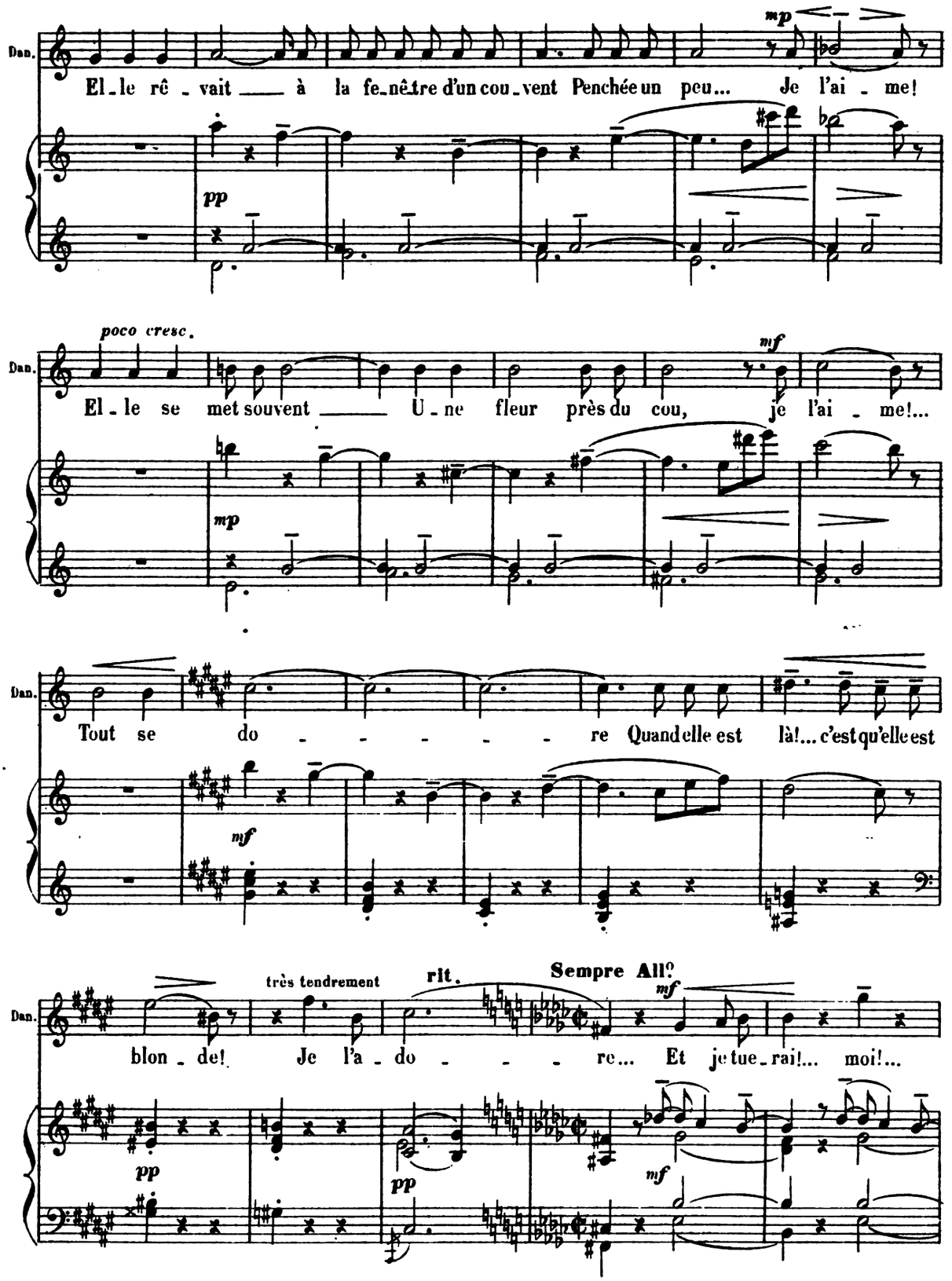

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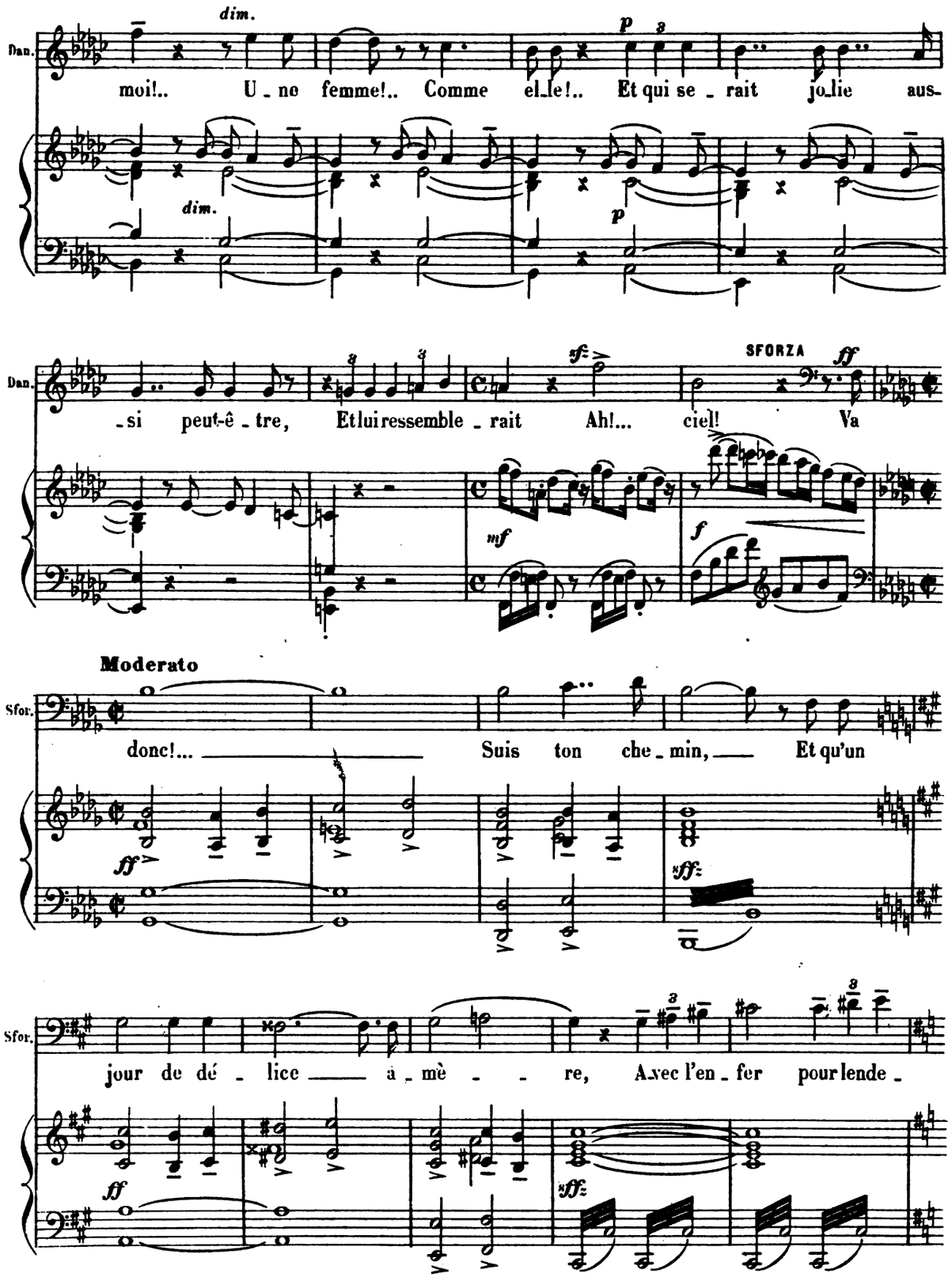

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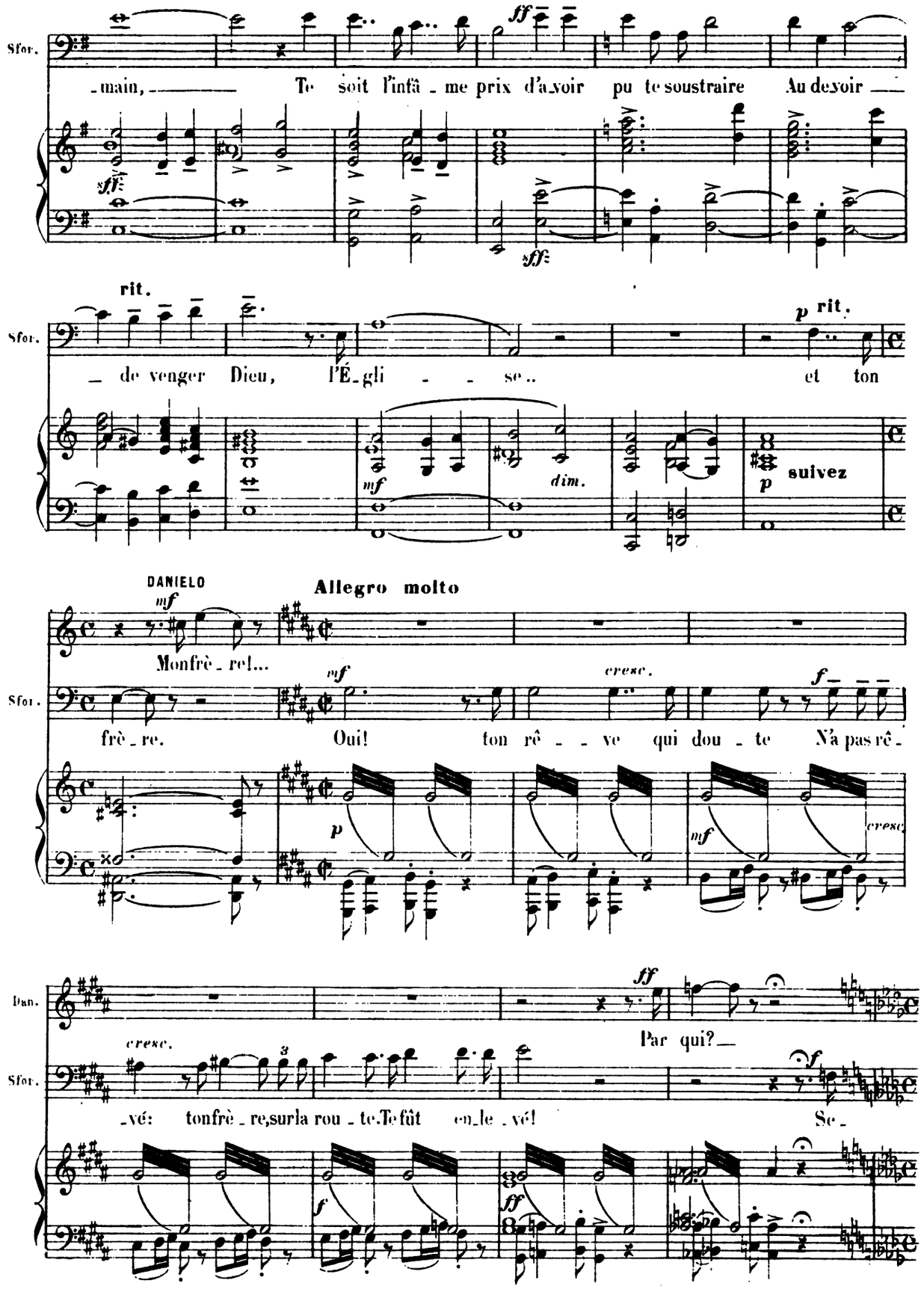

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All° mod^to

Sfor.

-lon l'envi - e D'u-ne femme, folle et ravi-e, Qui dans les bois quand le jour point, Pareille à

mf

Poco allargando

Sfor.

Dia-na, de ses nym-phes sui-vi - - e, Passe, un arc à l'épaule, ou l'oiseau

cresc. ff

a Tempo All°

DANIELO

f

Sfor.

Quelle fem-me! Pourquoi?

sur le poing! Orlanda!... Par fantai-si - e!...

sff sff sff

Sempre all° molto

Dan.

Alors... il vit?...

Sfor.

mf

La reine est volontiers cru-el - - - le!

sffz mf

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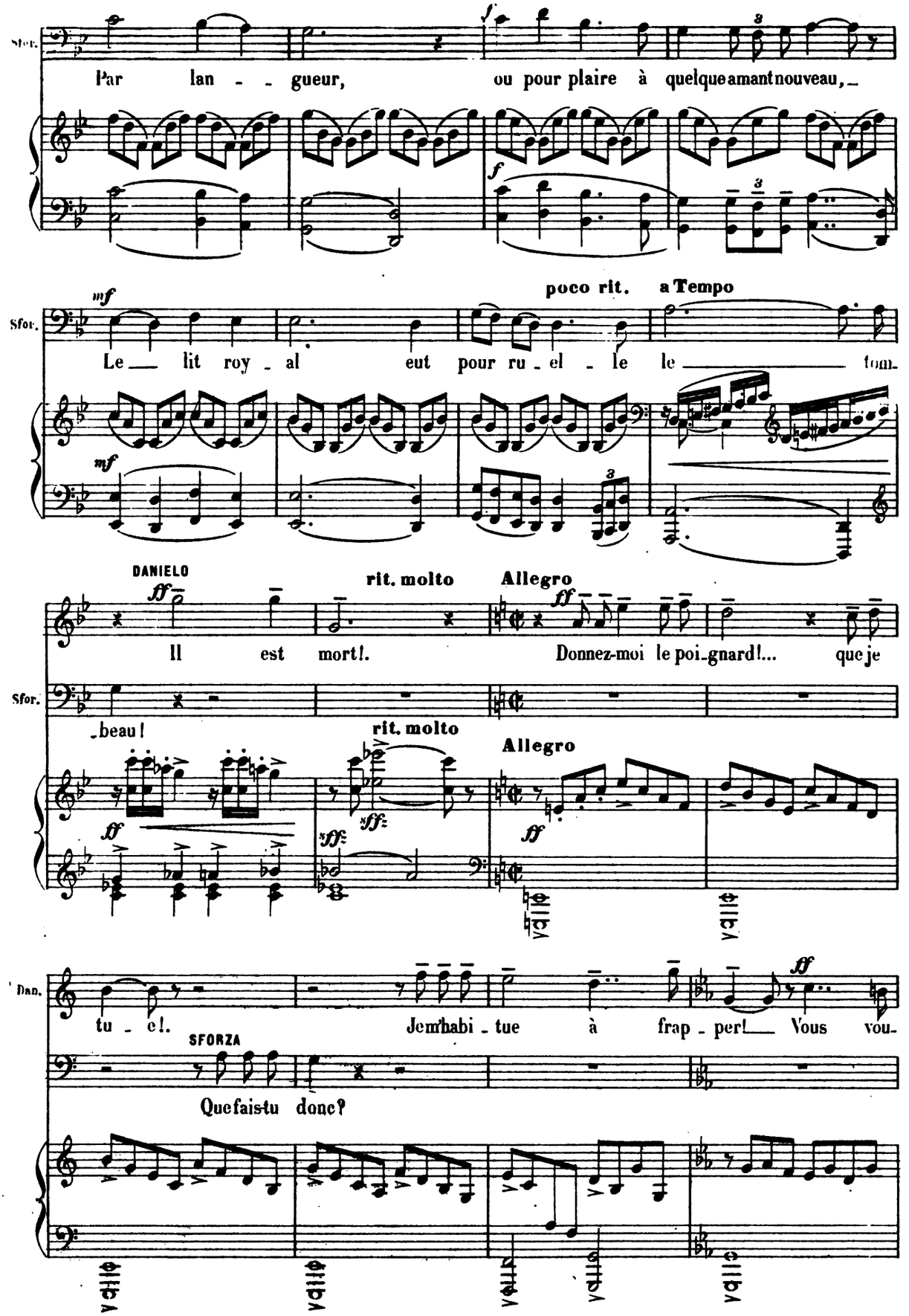

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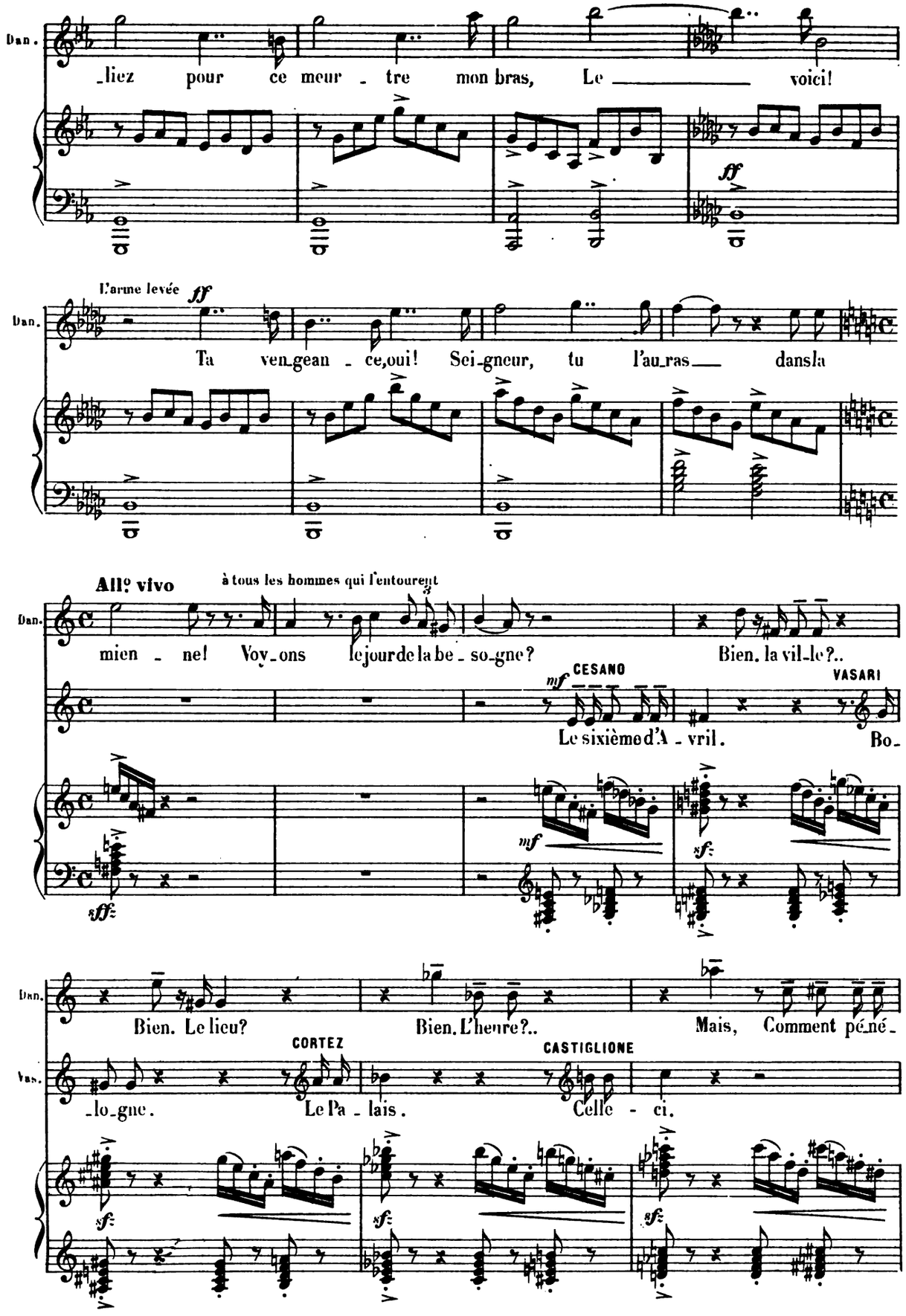

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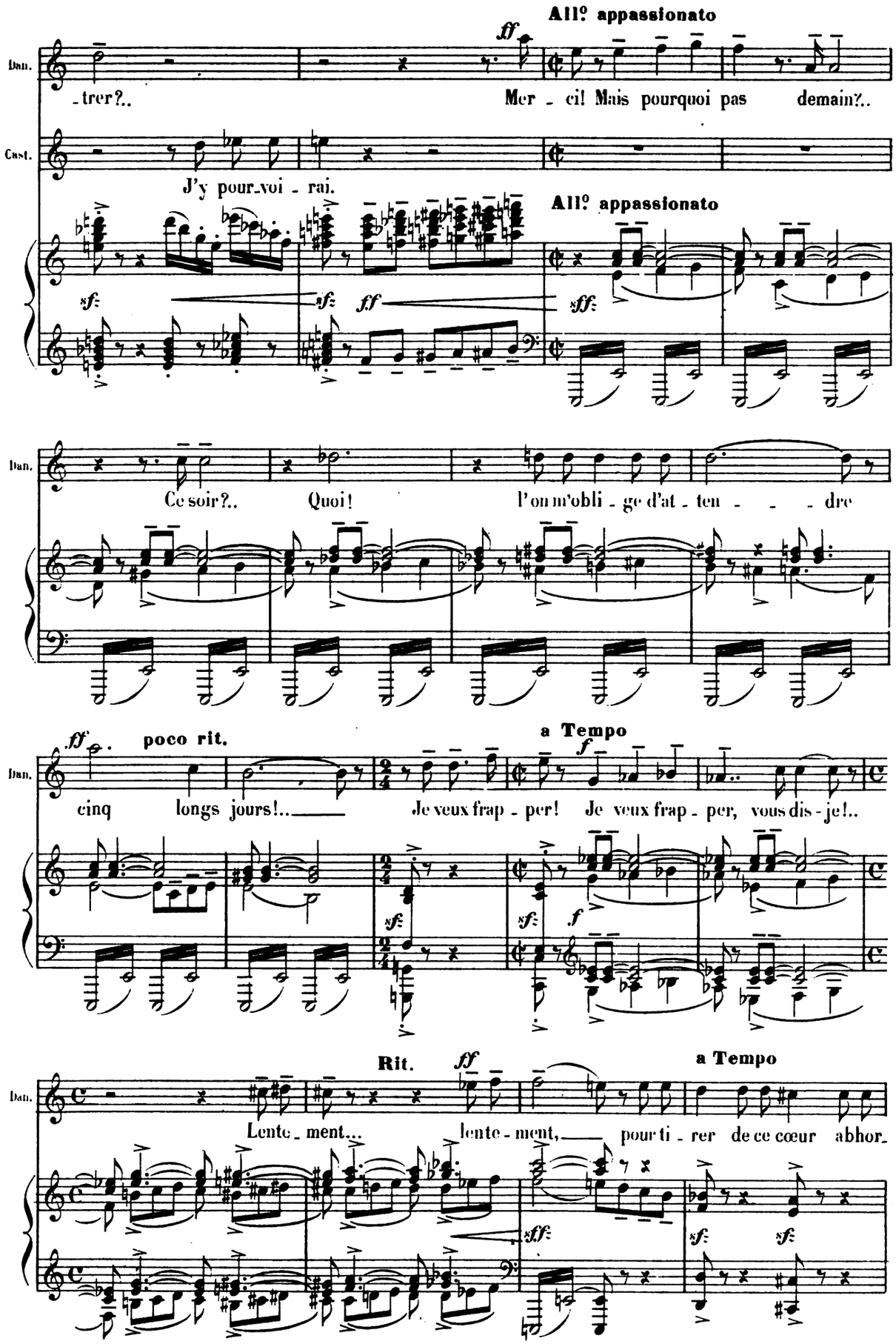

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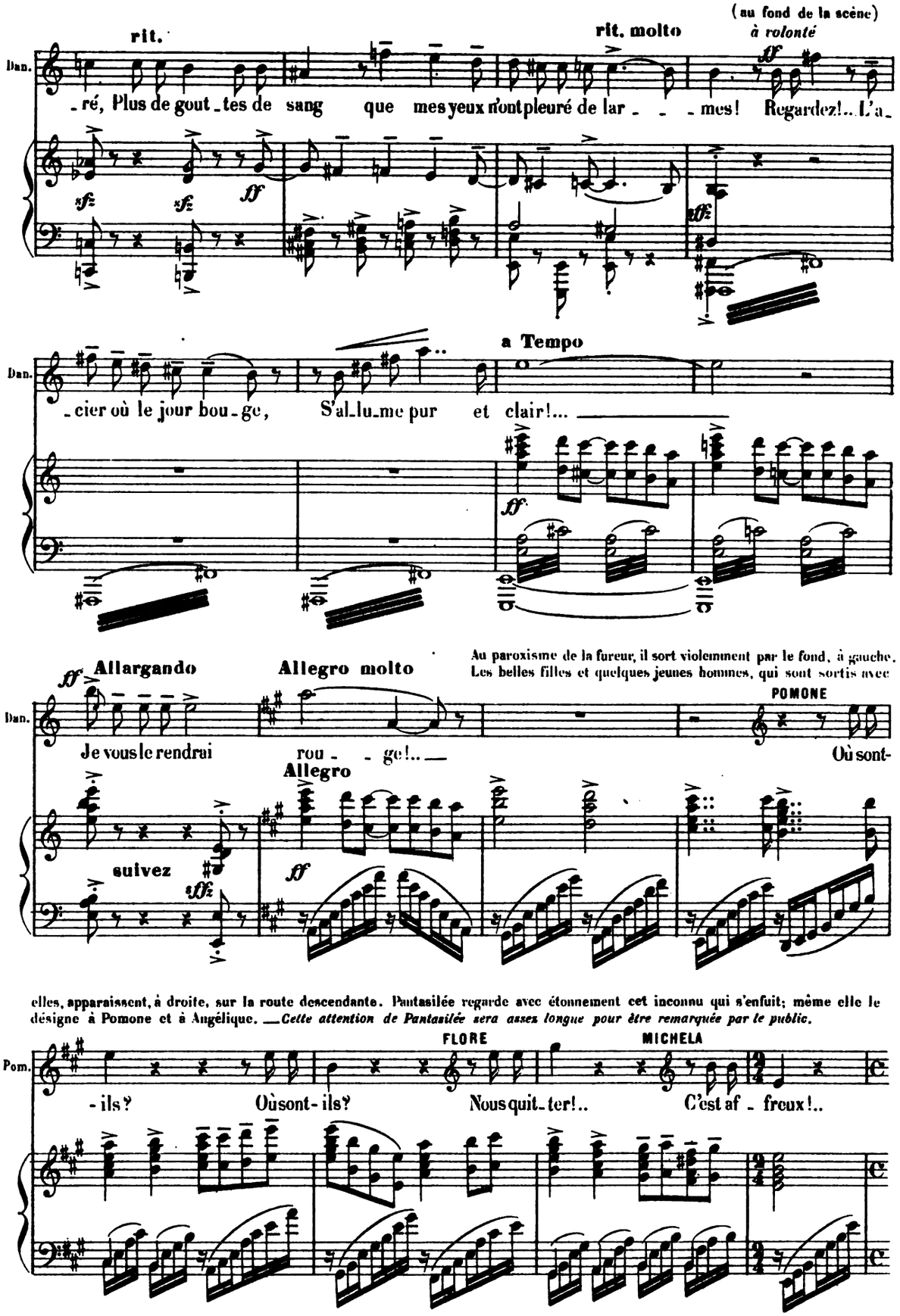

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SCÈNE VI

CÉSAR SFORZA, JEAN CESANO, JEAN VASARI, POMPEO CORTEZ, CASTIGLIONE, puis PANTASILÉE, POMONE, MICHELA, FLORE

Les belles filles portent de fraîches branches en fleur. — Le soir vient peu à peu pendant cette scène.

All.o mod.to

CÉSAR SFORZA

f

Ah! voici ces fol - les!...

MICHELA

mf

Eh

mf

Mich.

POMONE, à Cesano

bien! C'est ainsi qu'on nous suit!... Po - mo - na n'a-t-

dim.

p

pp

Pom.

FLORE, à Cortez

mp

-el le plus d'oran - ges?.. Et — Flo - ra plus — de fleurs?..

dim.

MICHELA

Som - mes -

mp

dim.

Mich.

poco rit.

- nous de ces an - ges Qu'on laisse seuls au pa-ra - dis?..

pp

dim. molto

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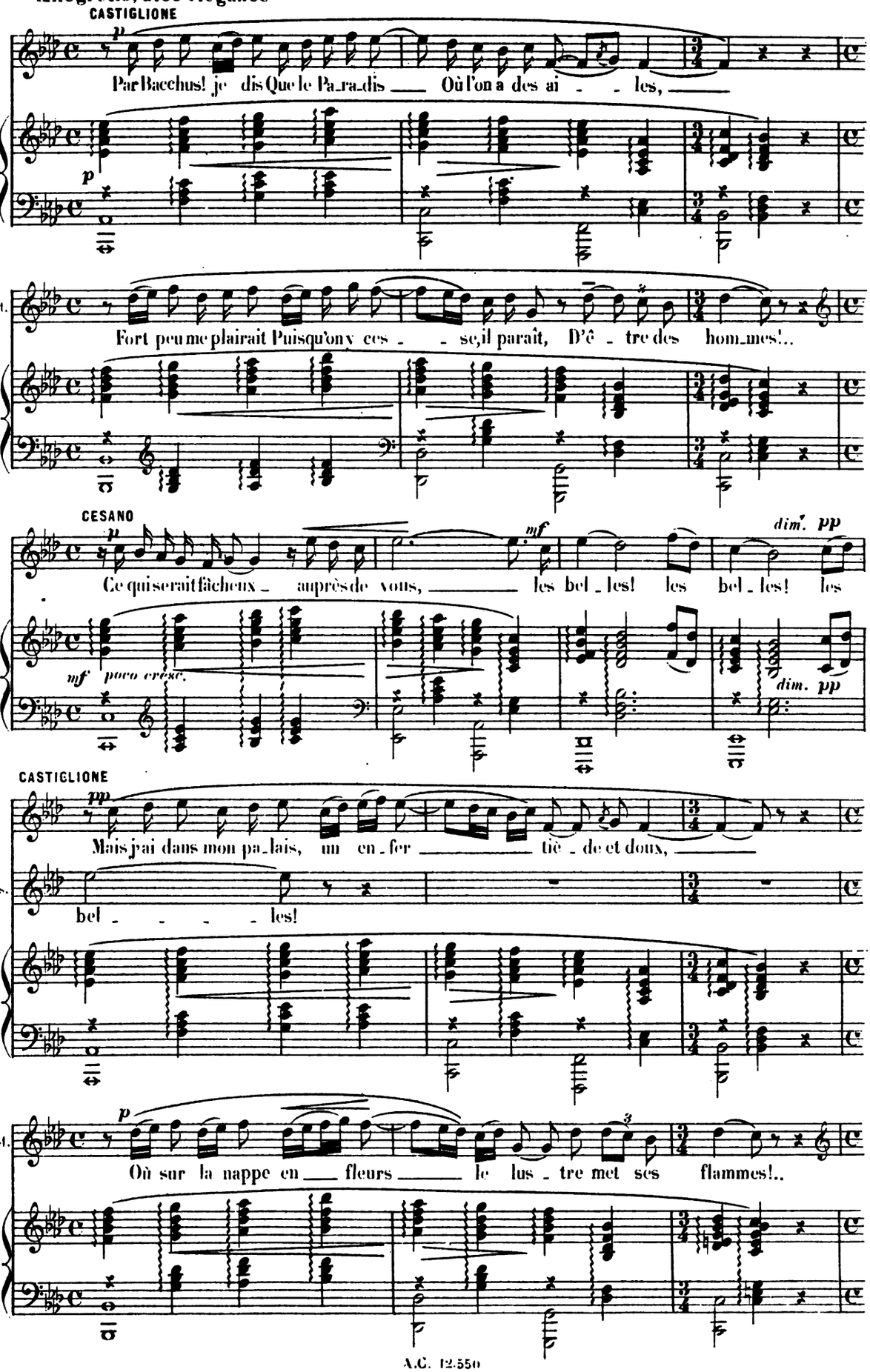
Allegretto, avec élégance



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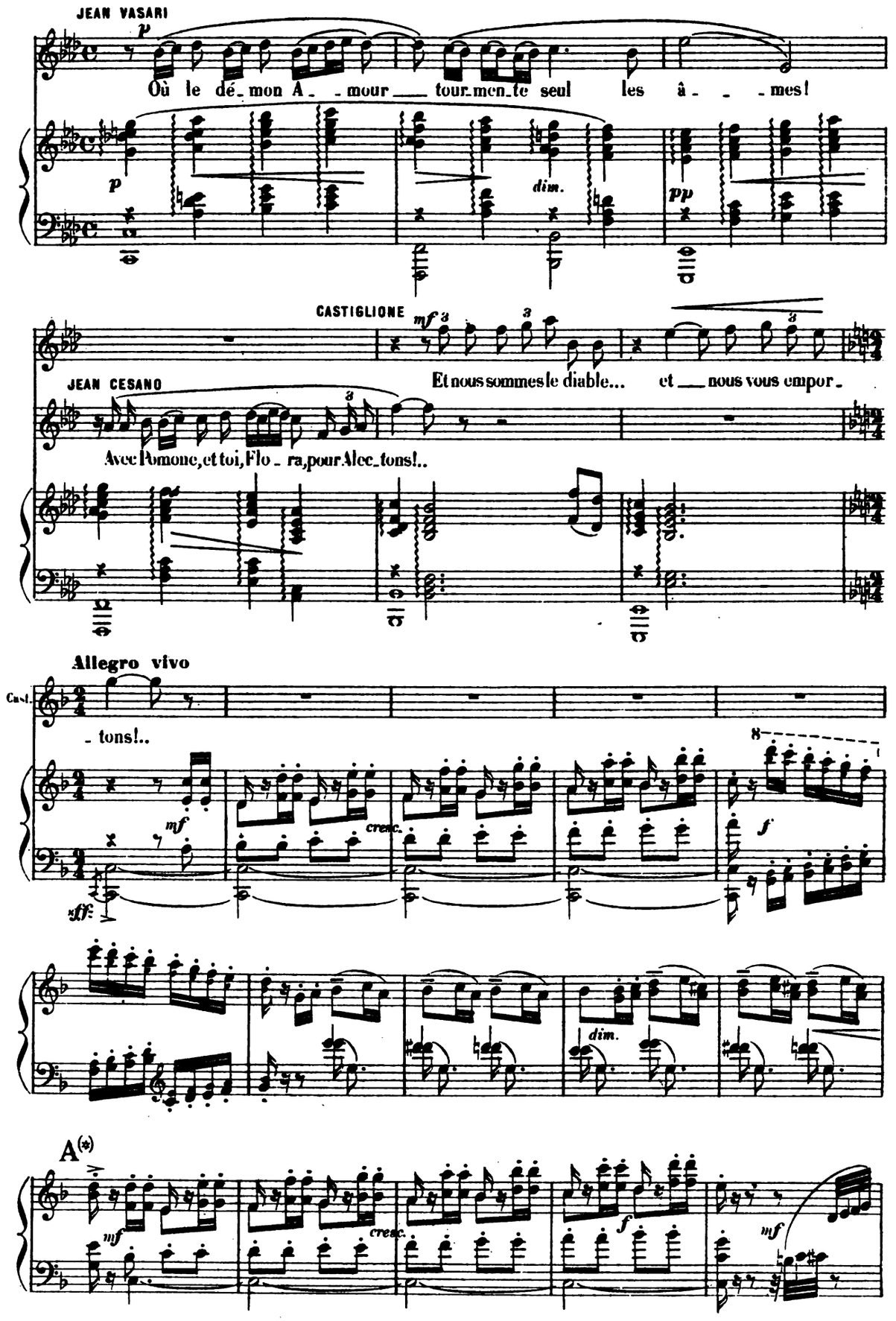

(*) On passe de A à B page suivante.

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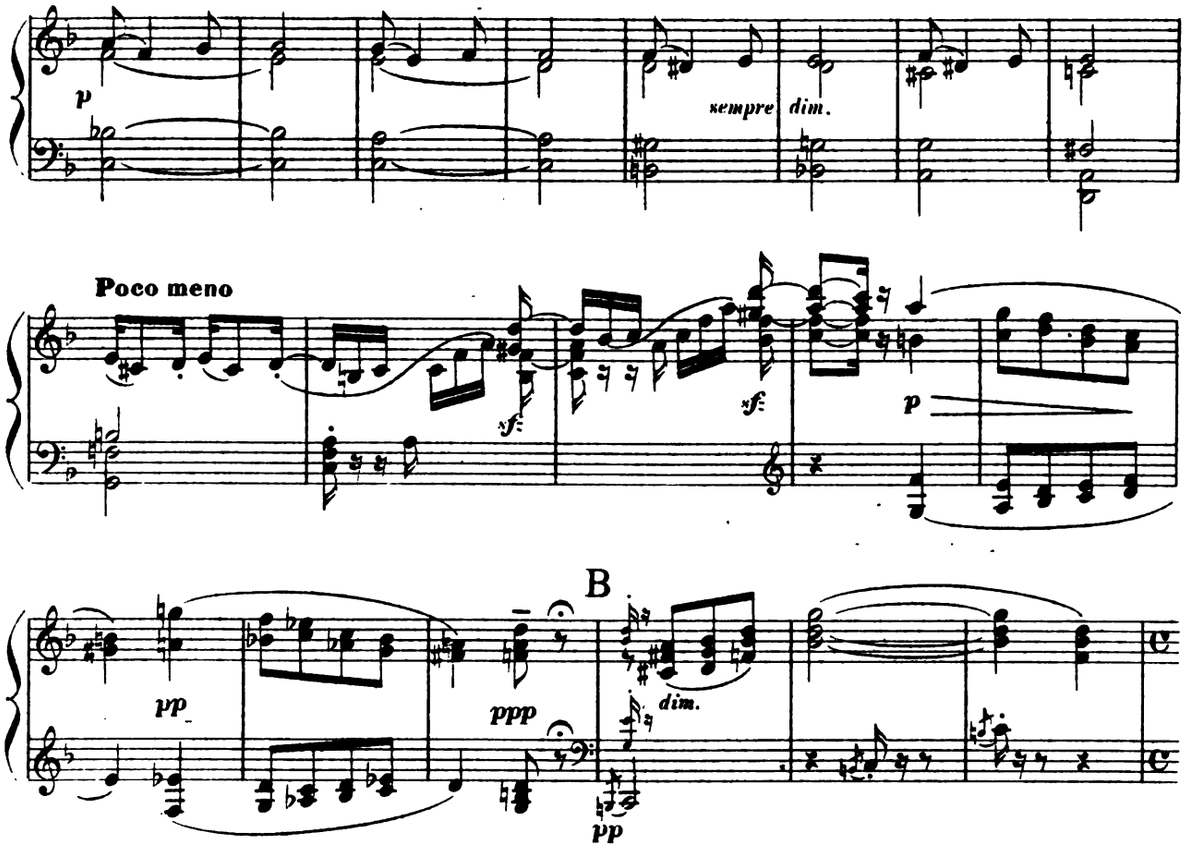
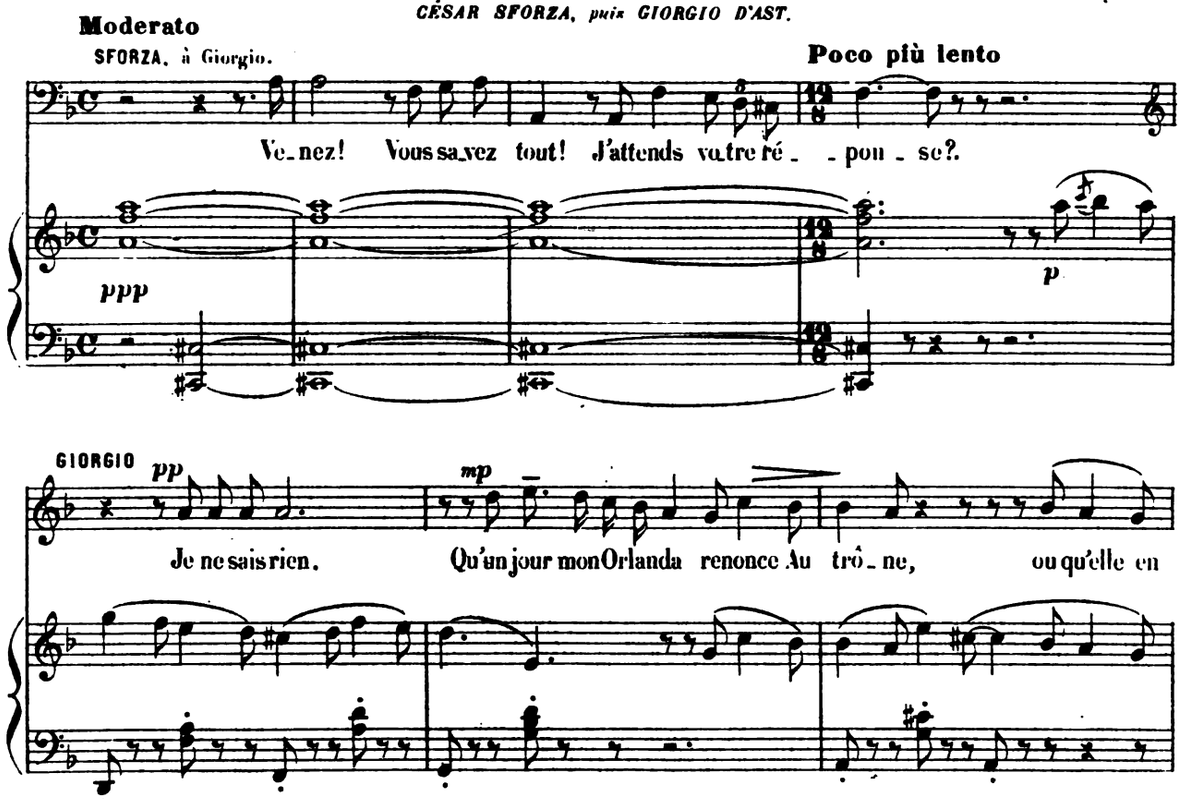


SCÈNE VII

CÉSAR SFORZA, puis GIORGIO D'AST.



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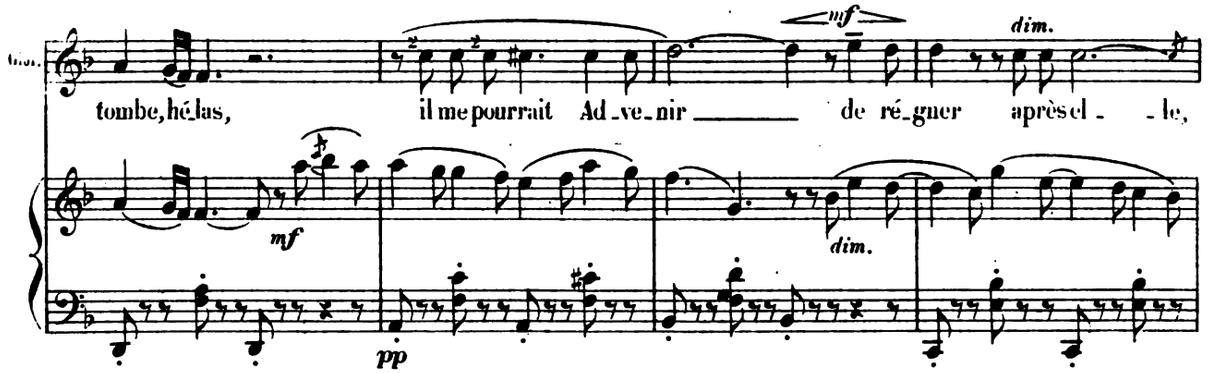
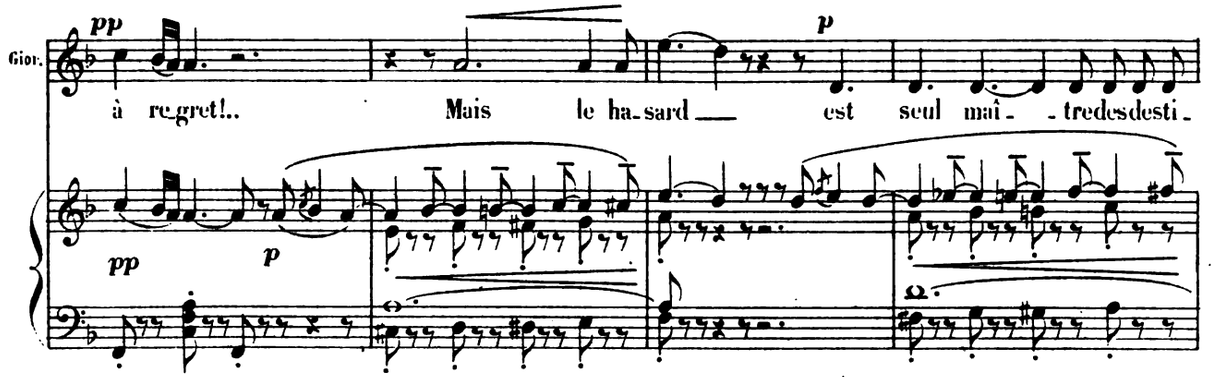
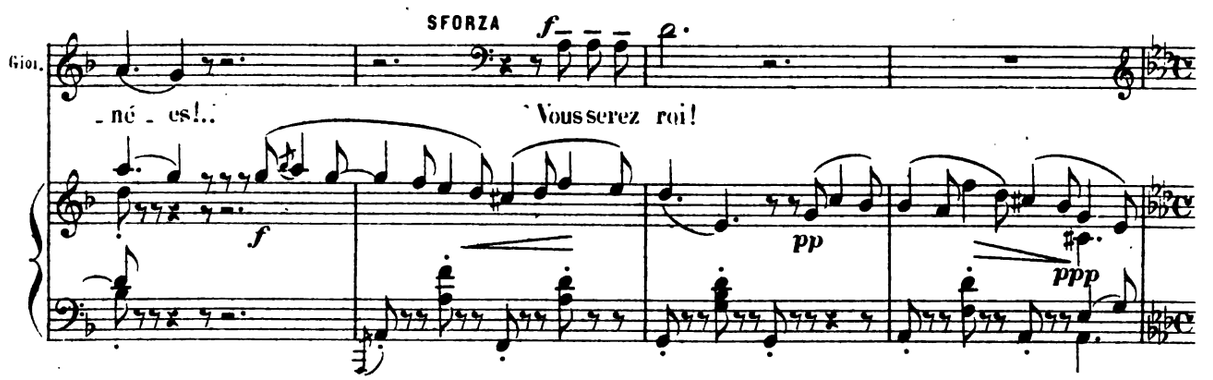
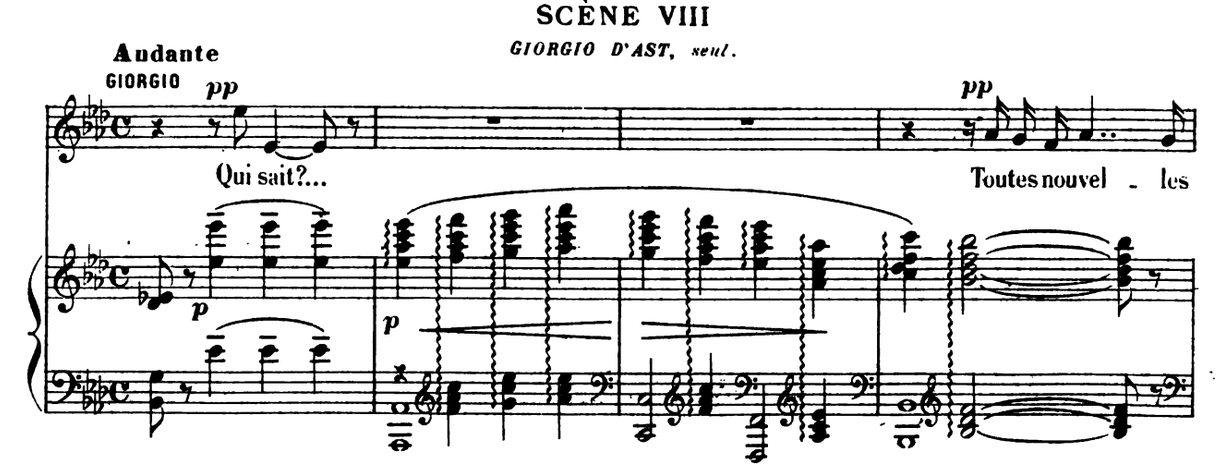






SCÈNE VIII

GIORGIO D'AST, seul.



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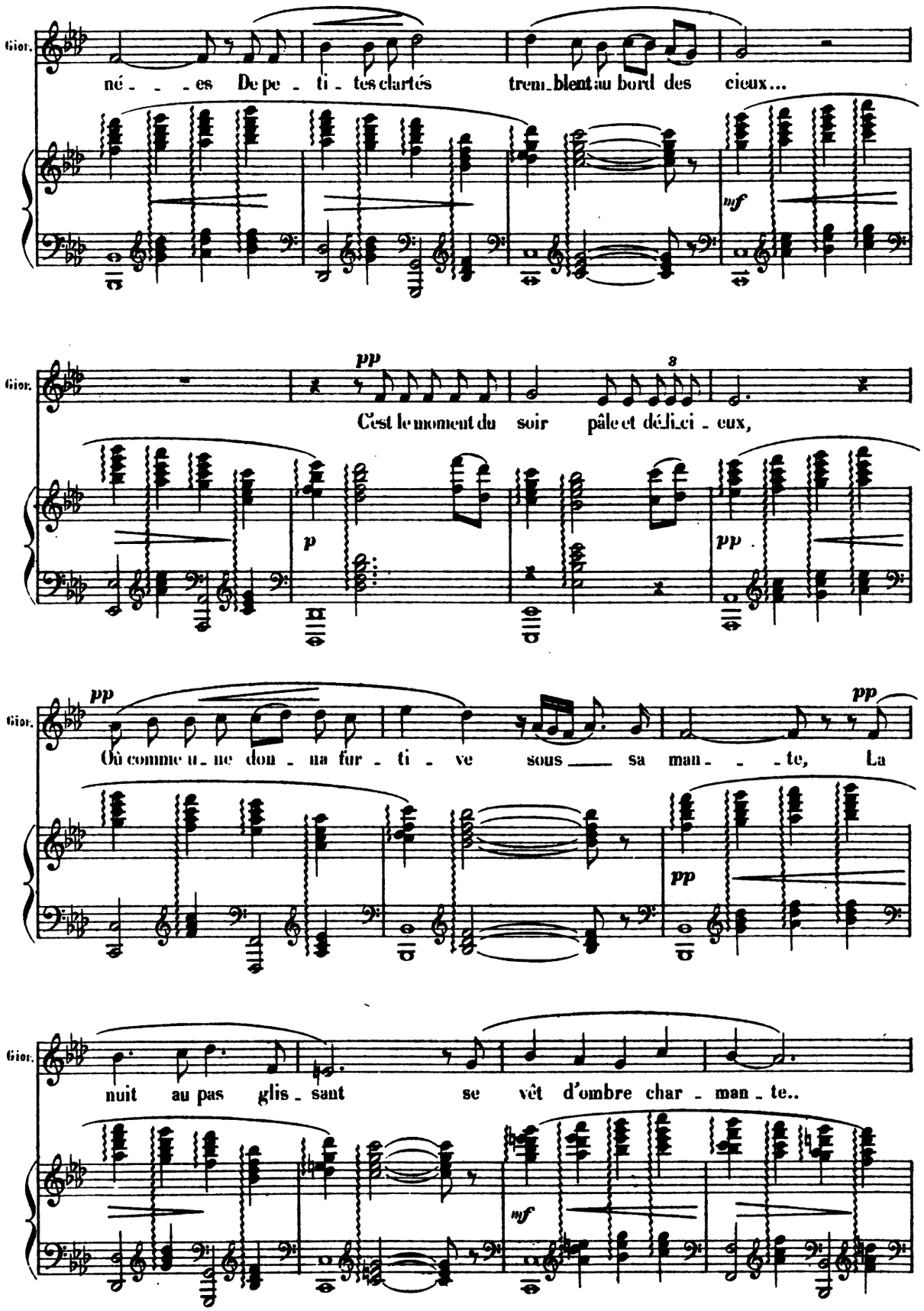

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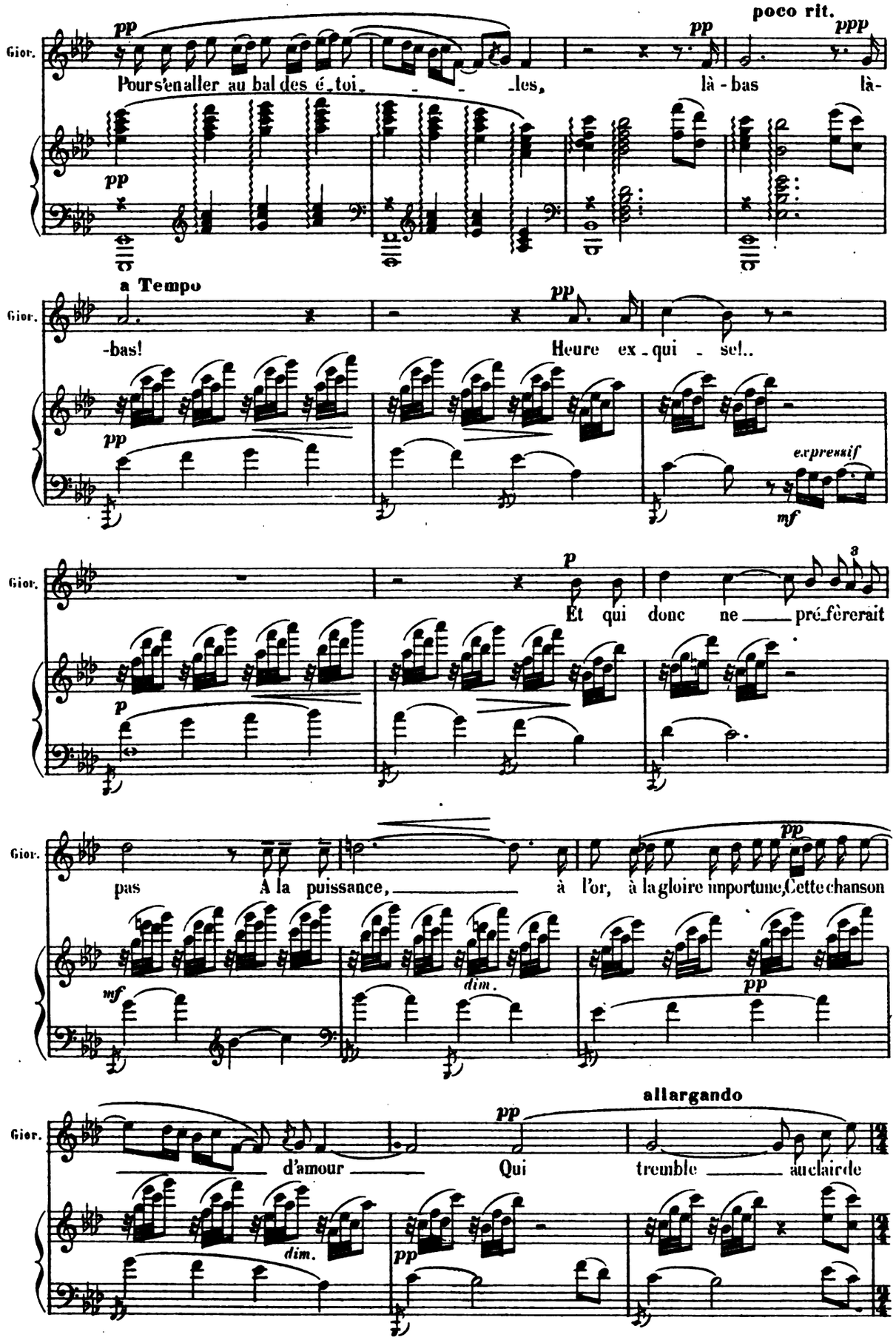

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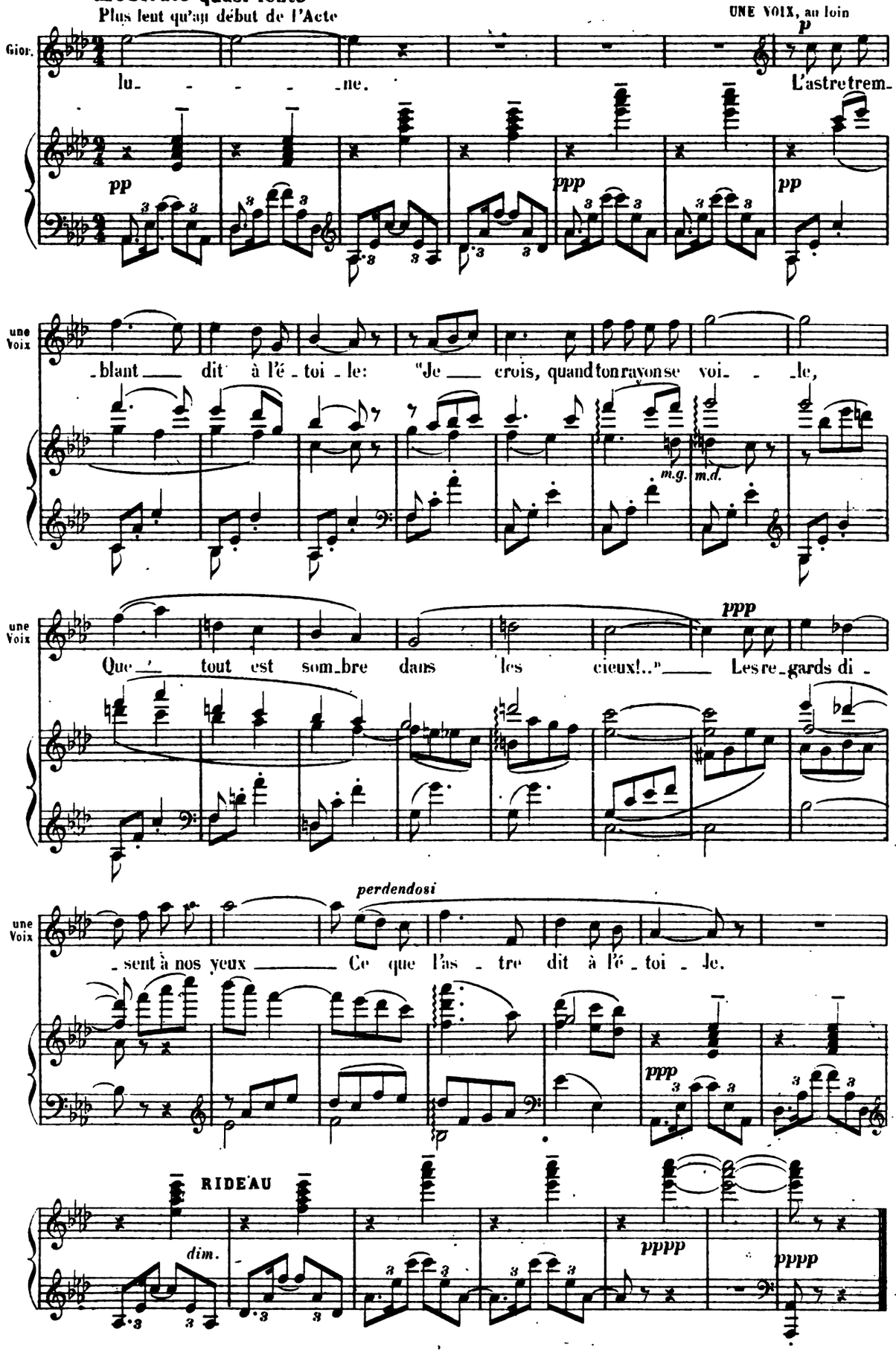
Moderato quasi lento

Plus lent qu'au début de l'Acte



Fin du 1er Acte

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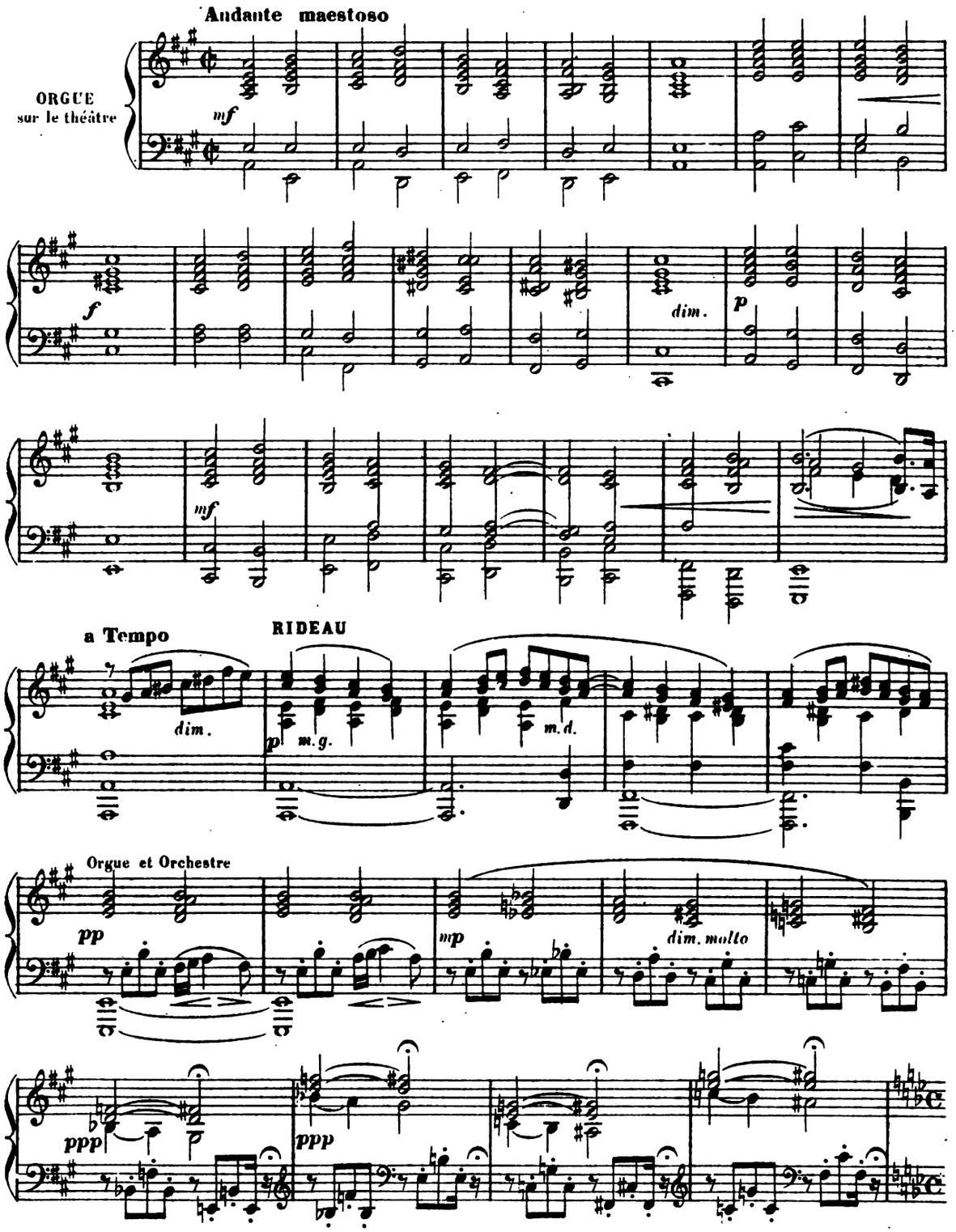
ACTE II

Au Couvent des Clarisses d'Assise. — Une vaste salle

SCÈNE I

ORLANDA, CHIARINA, MÈRE AGRAMENTE, SŒUR FRANCESCA et d'autres Clarisses.

Dès que Mère Agramenté a disparu, après un long silence, à droite, Sœur Chiarina, qui était en observation au bas de l'escalier, se lève vivement en frappant des mains.



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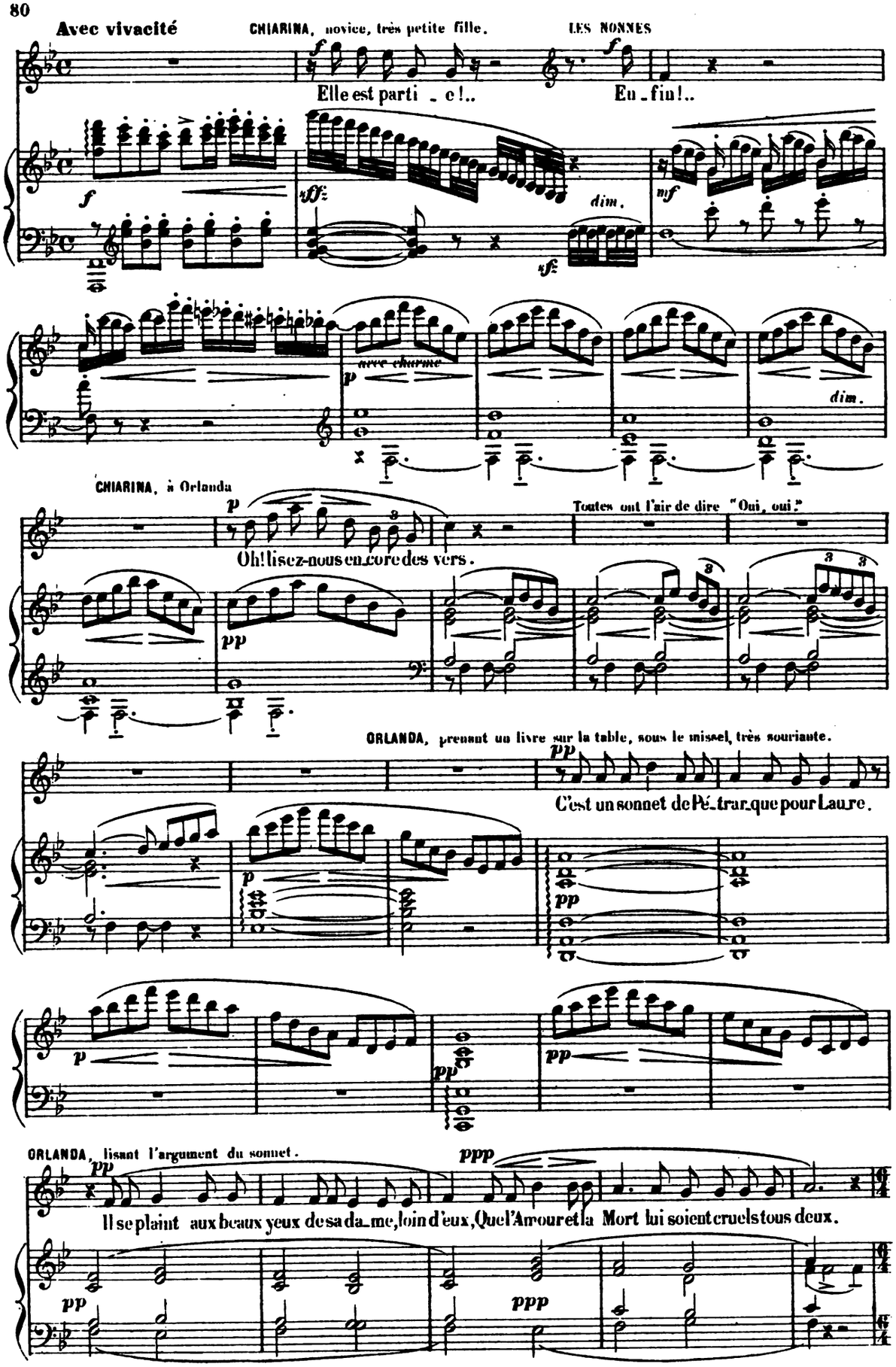

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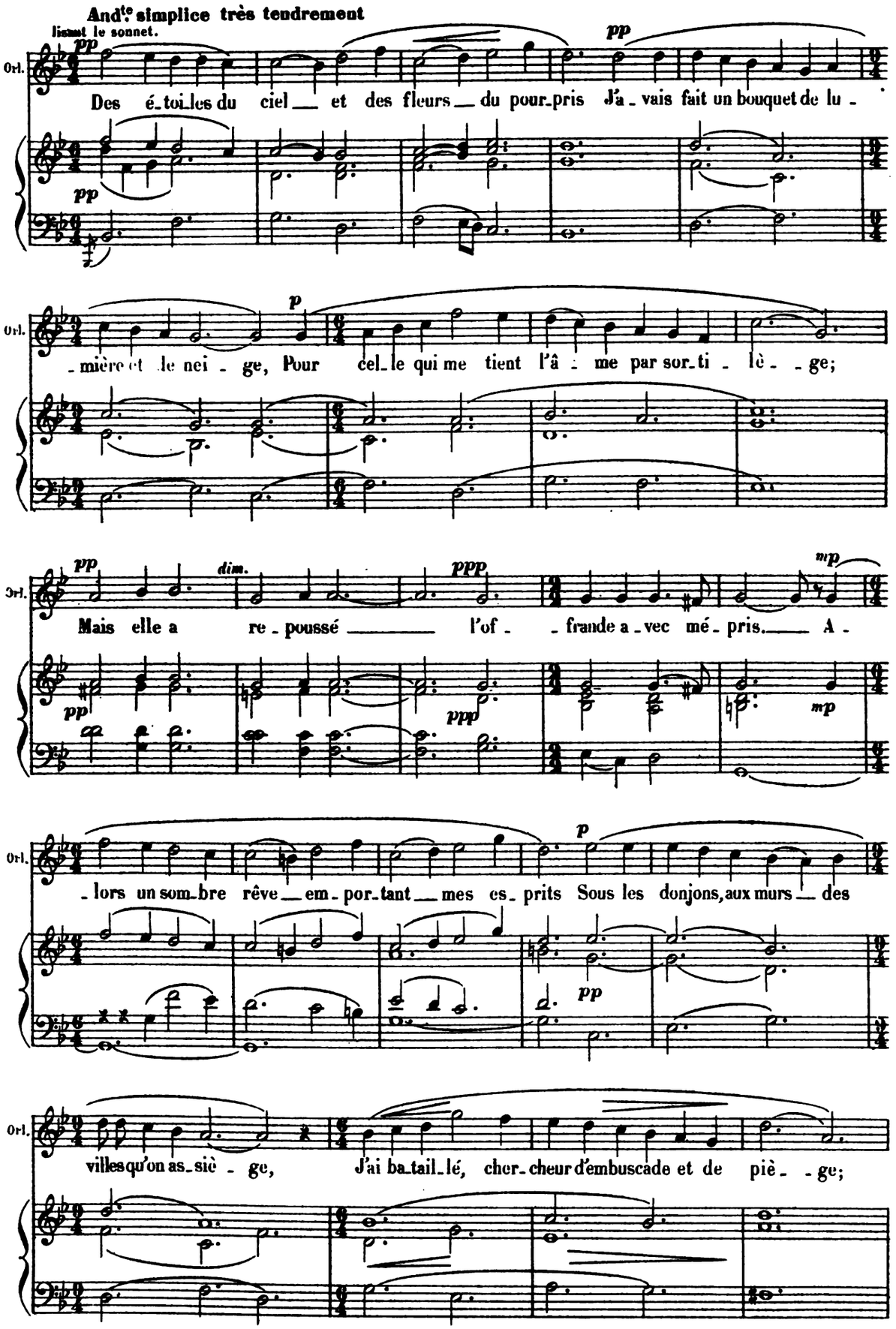

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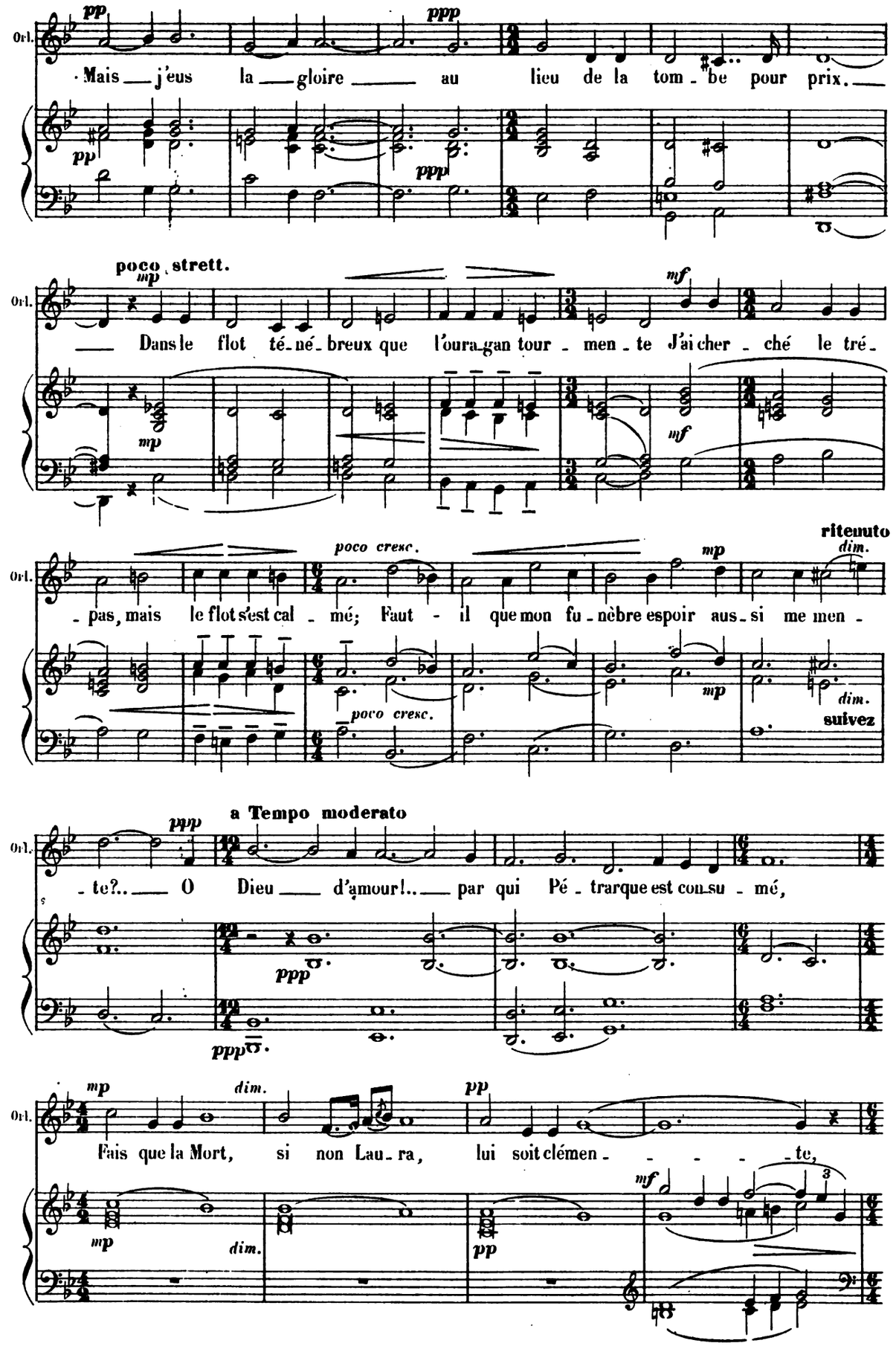

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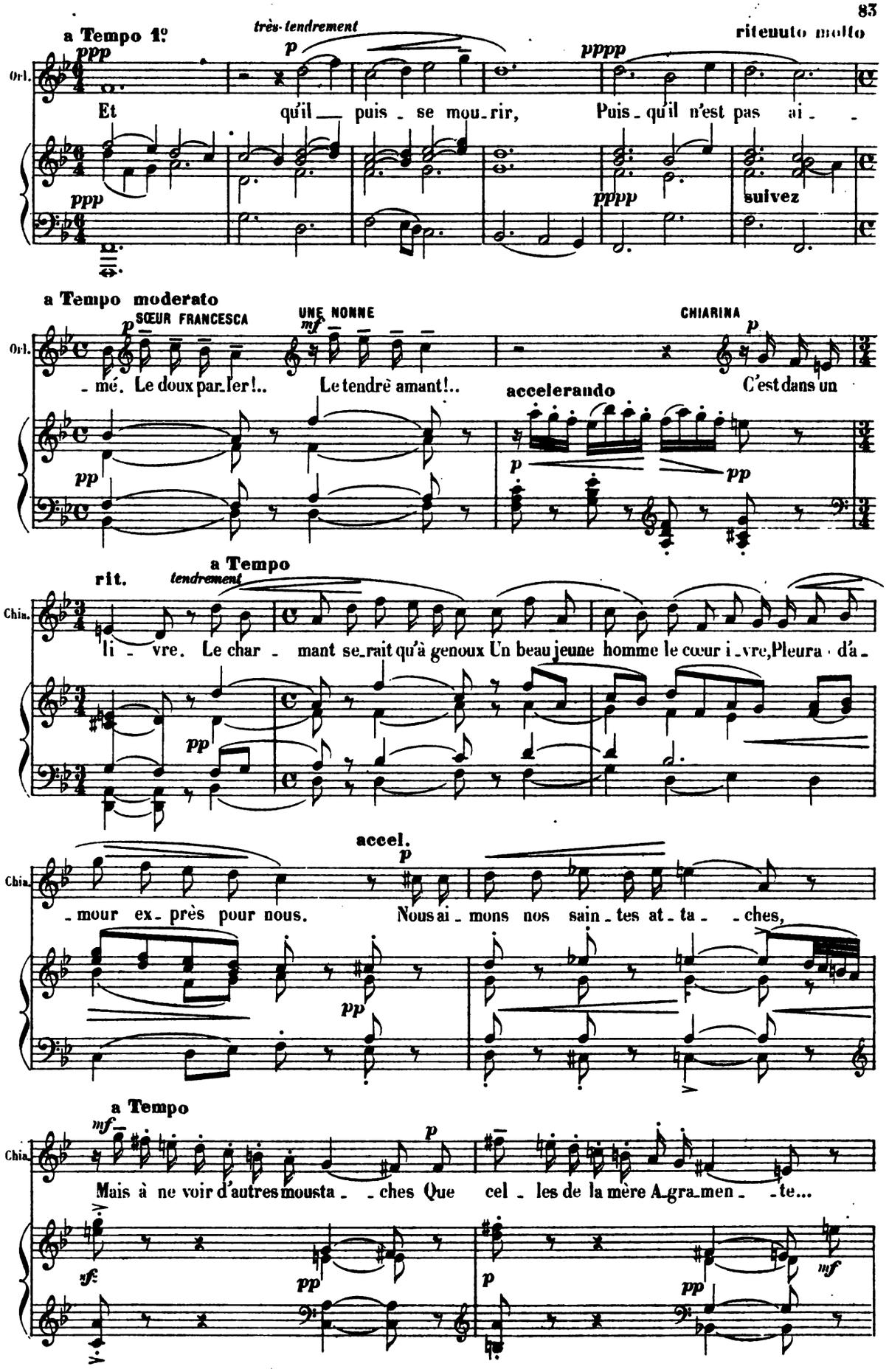

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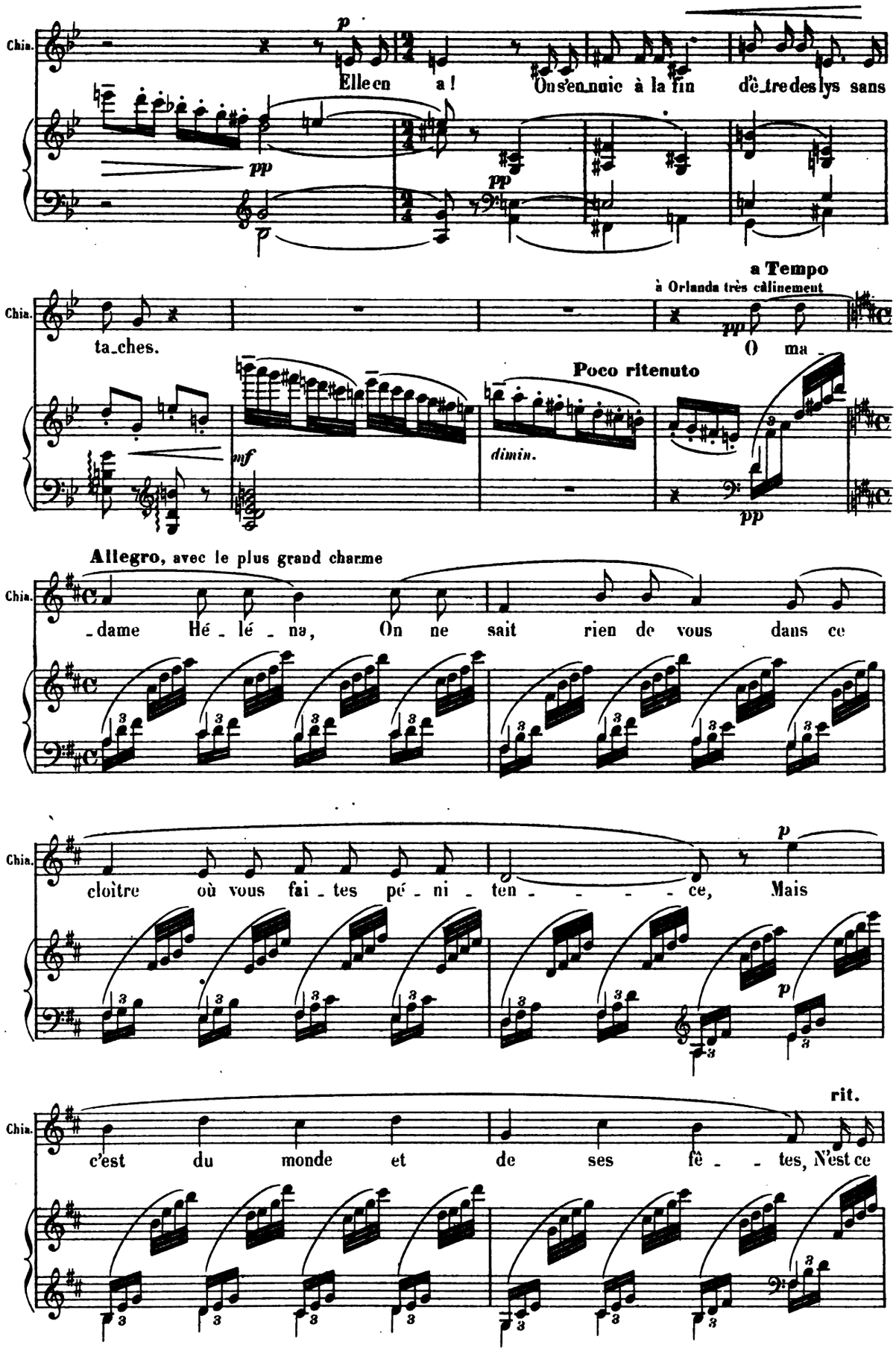

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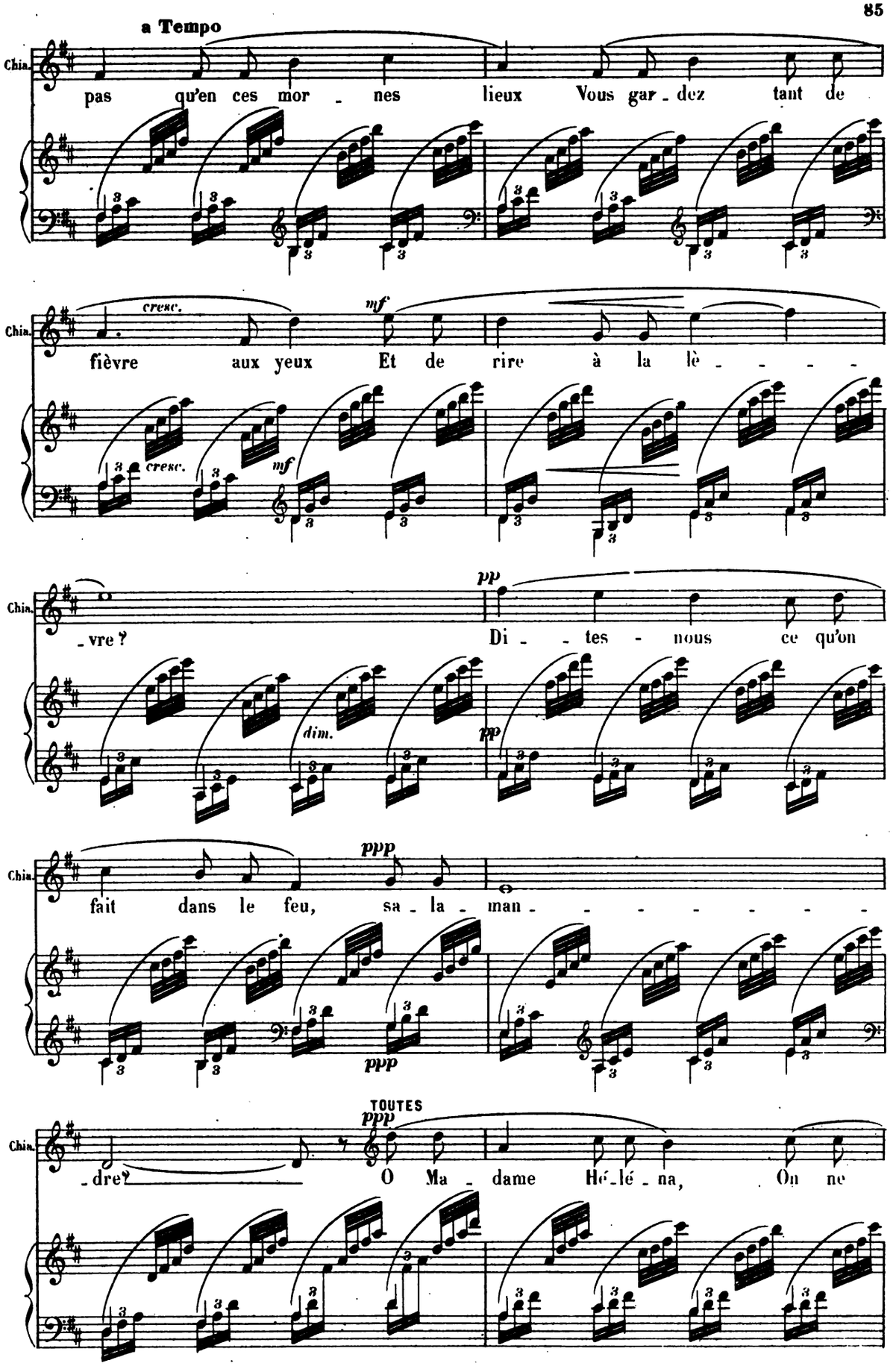

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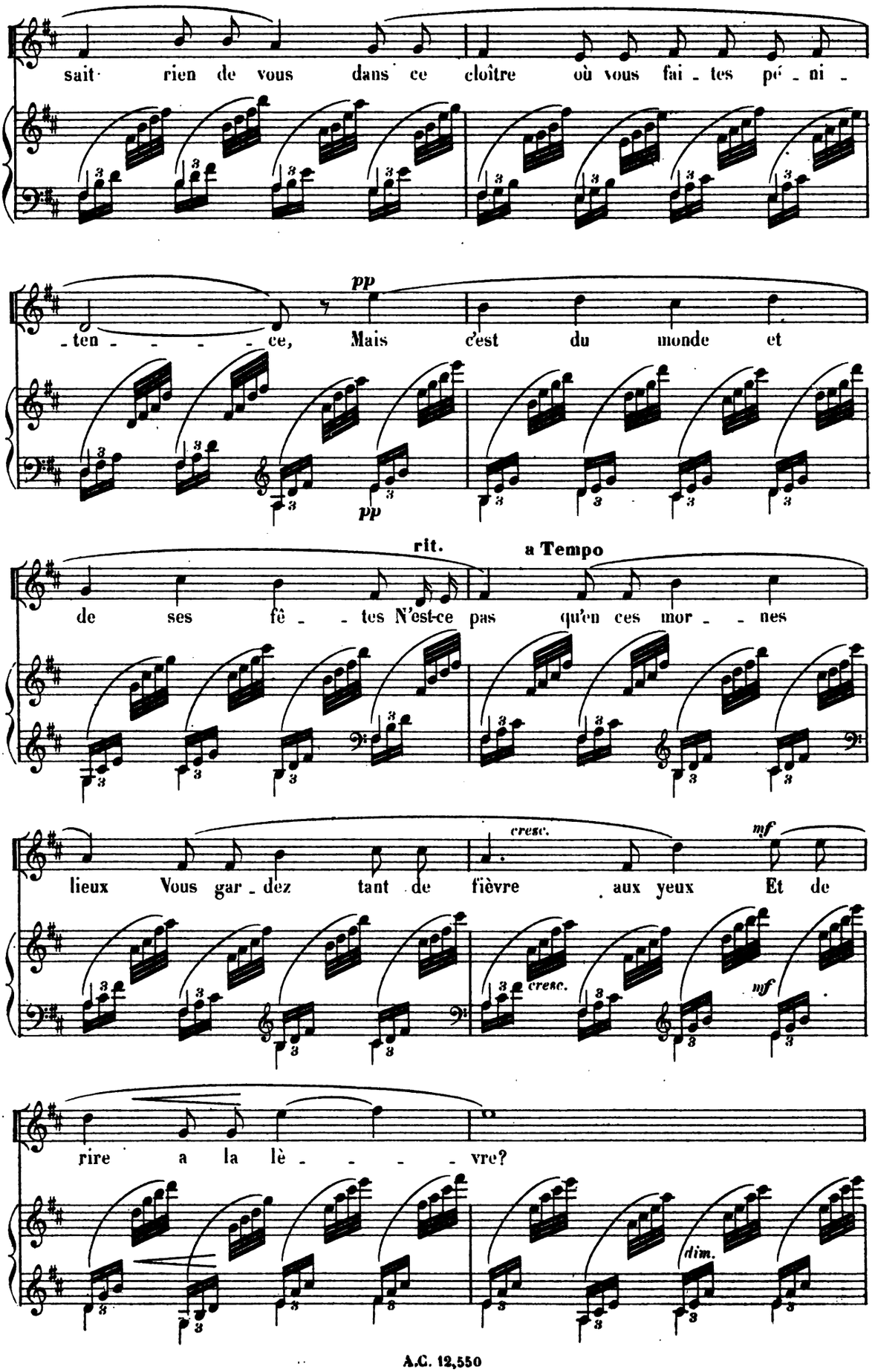

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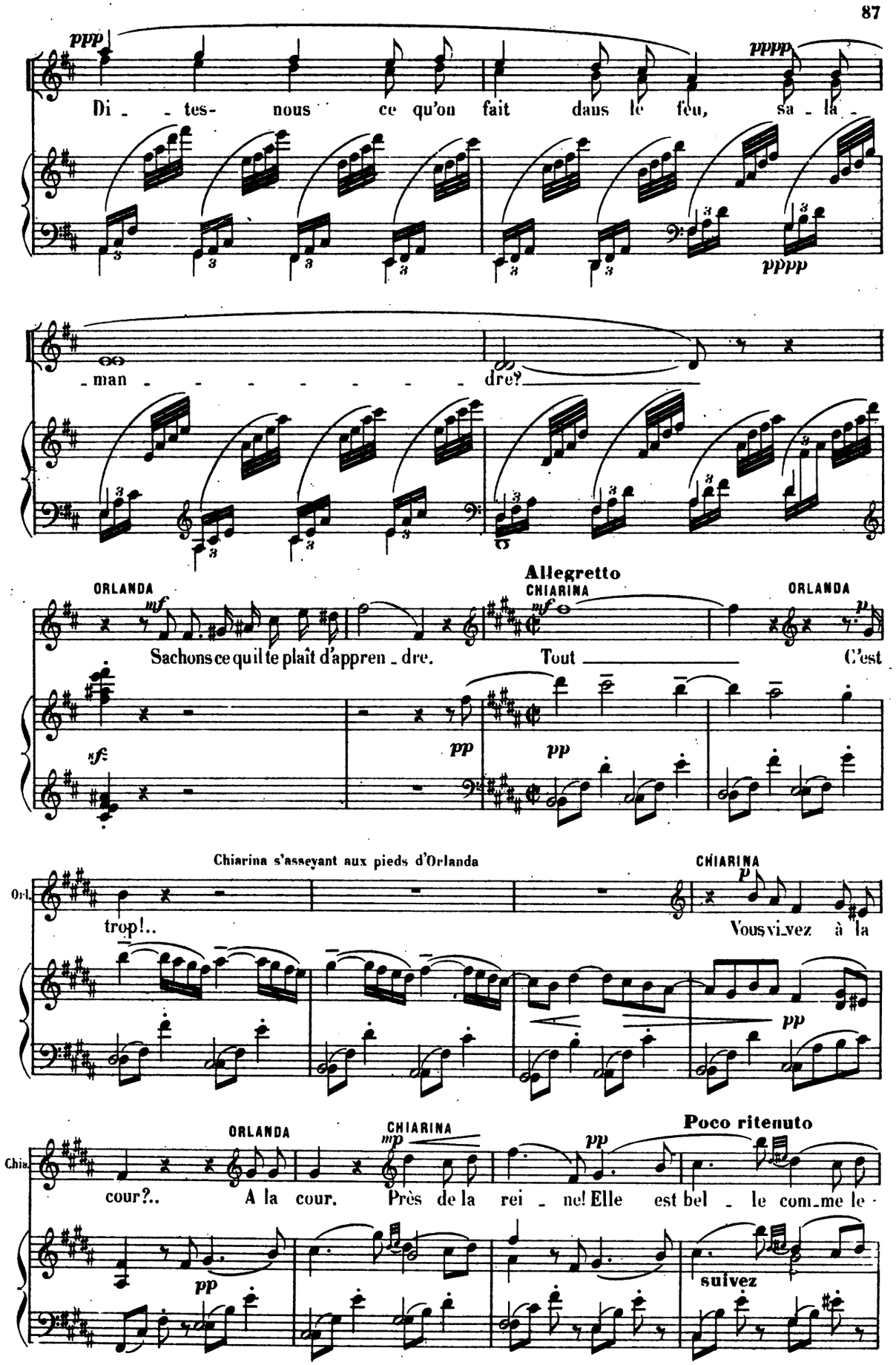

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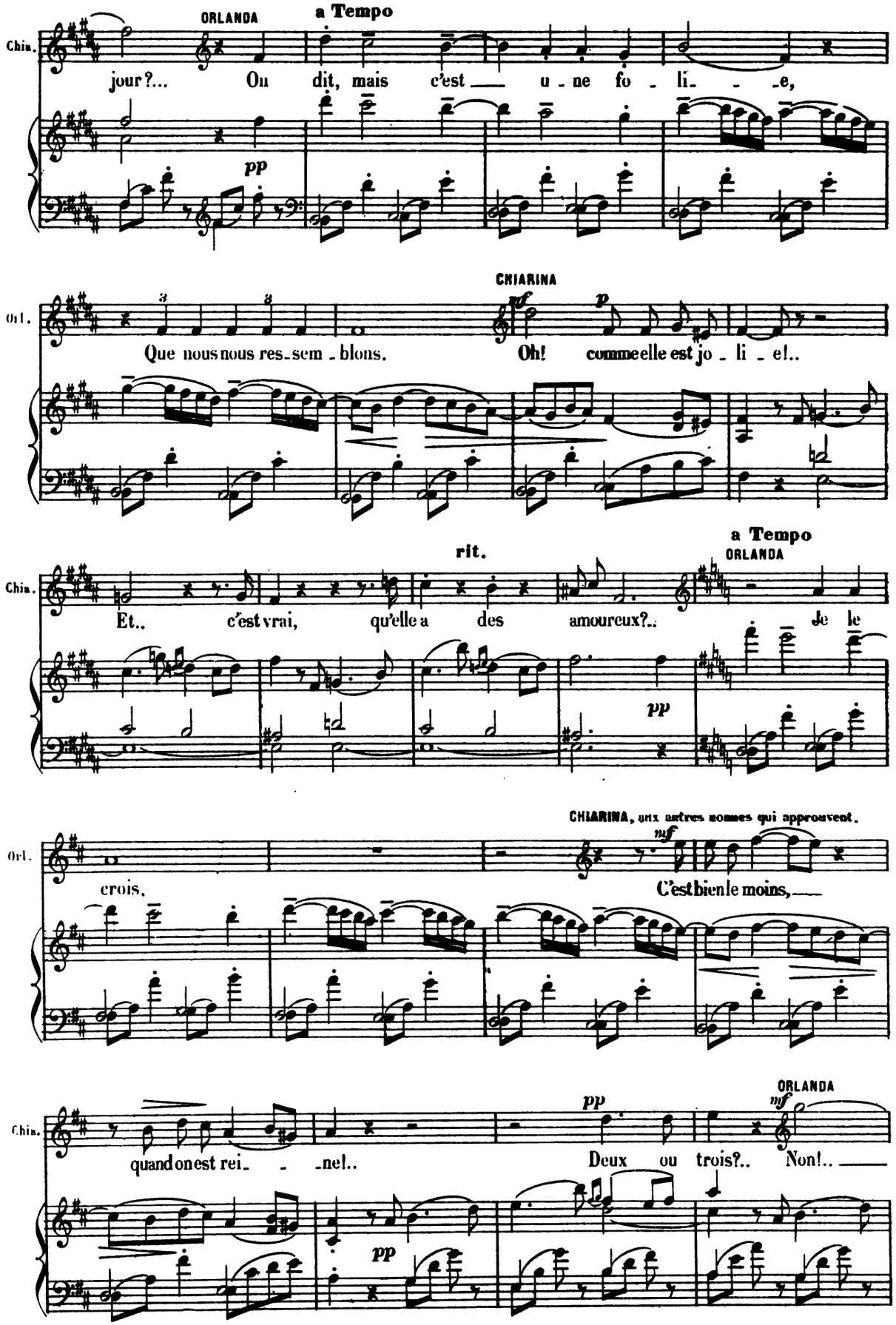

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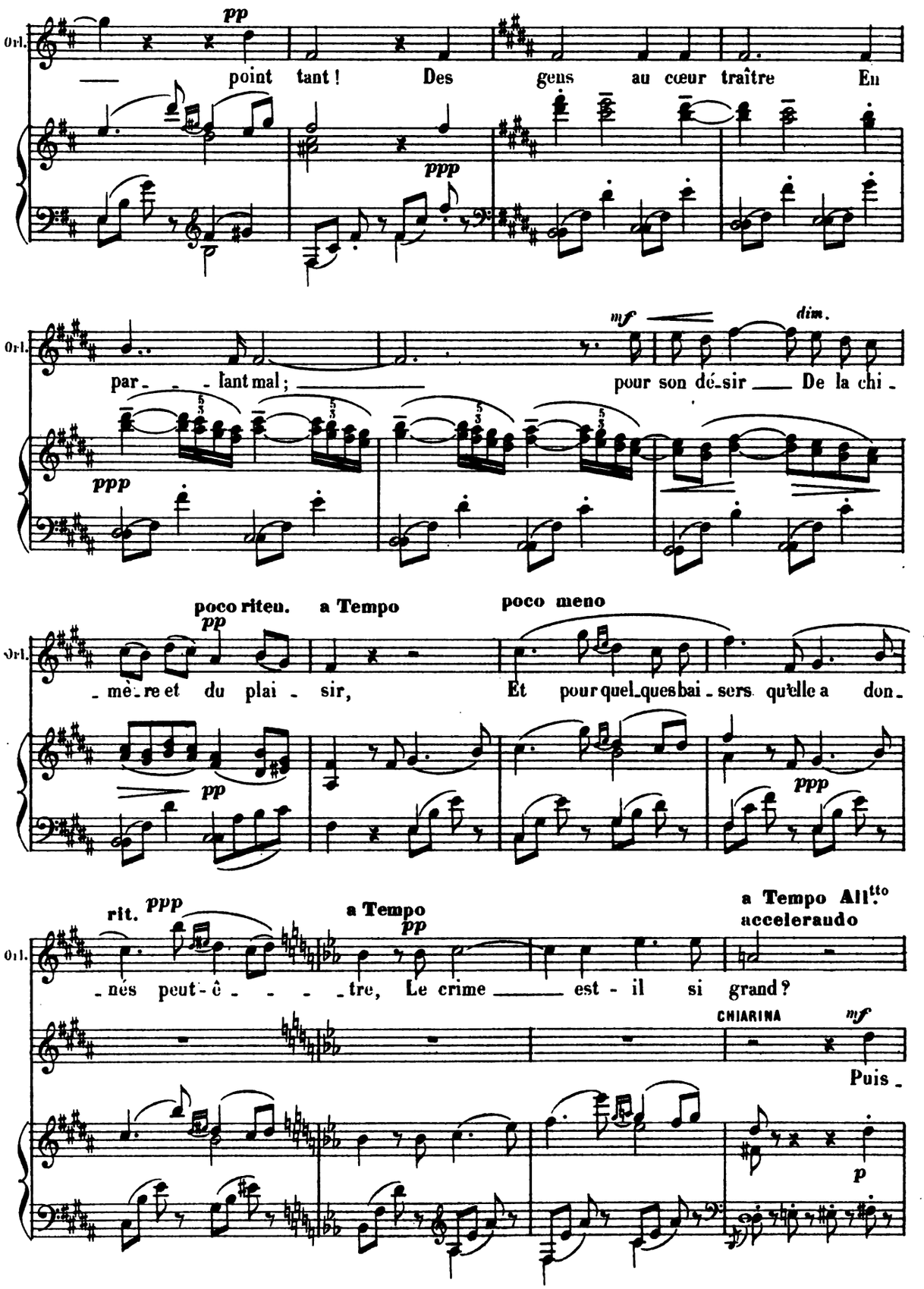

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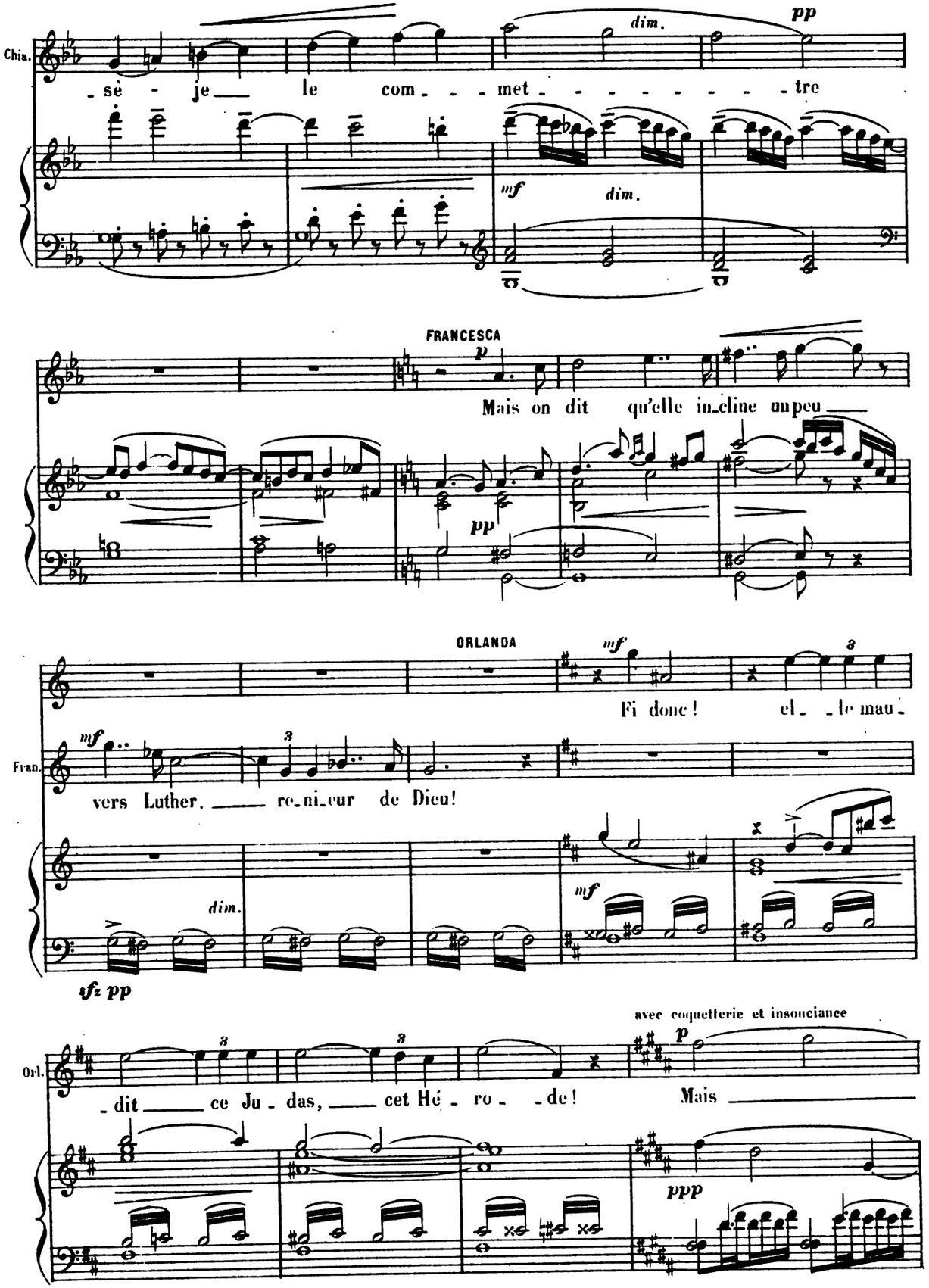

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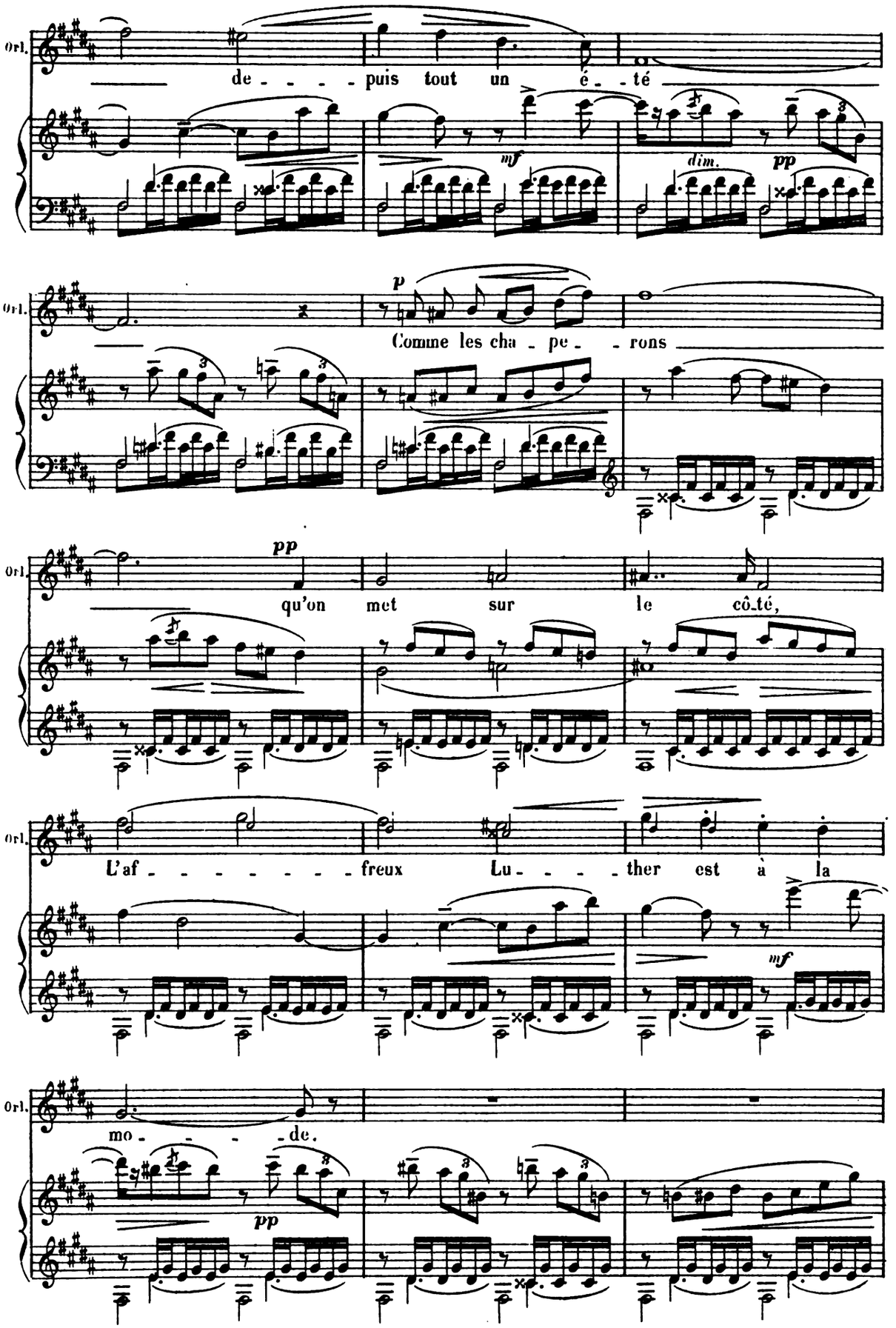

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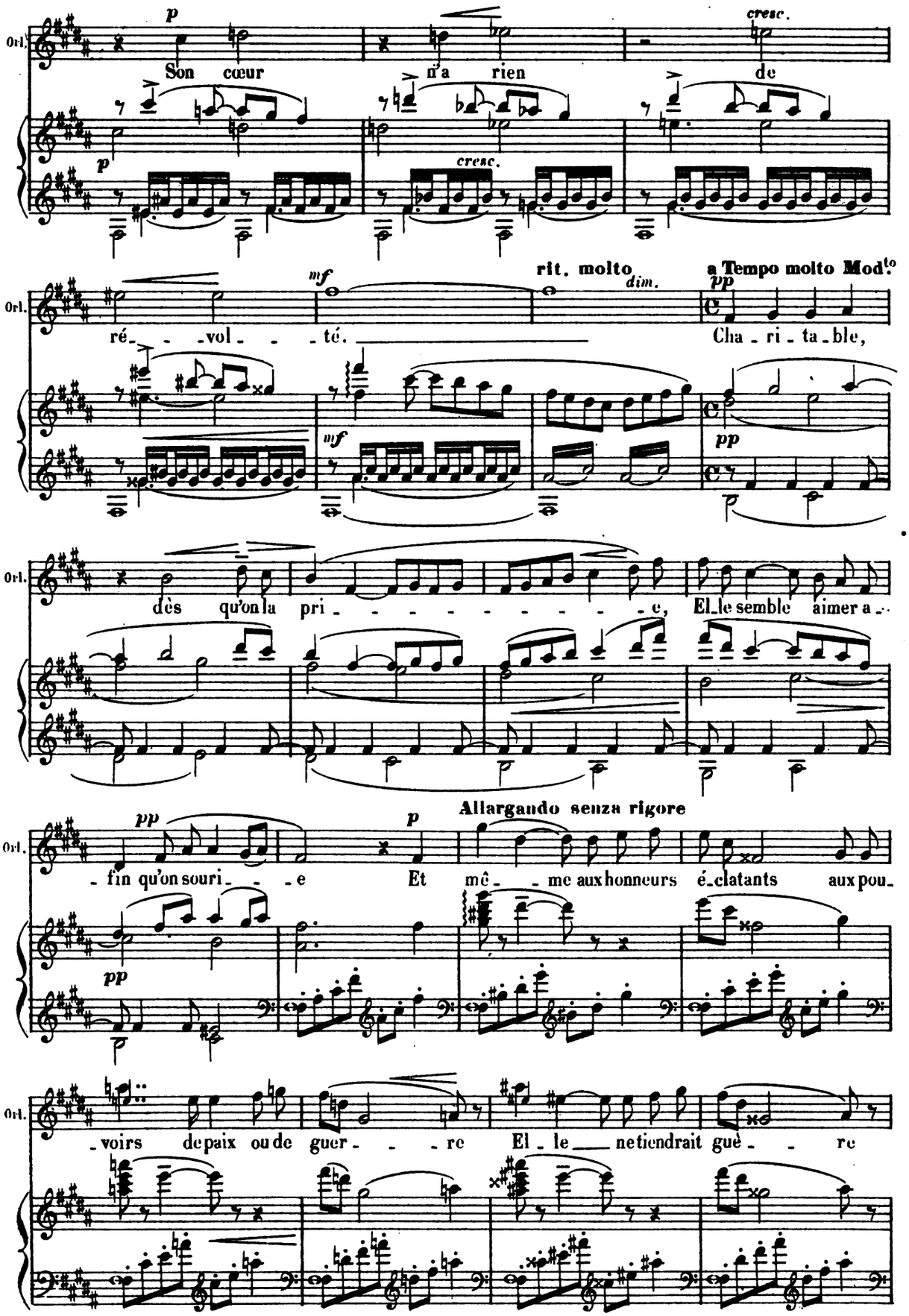

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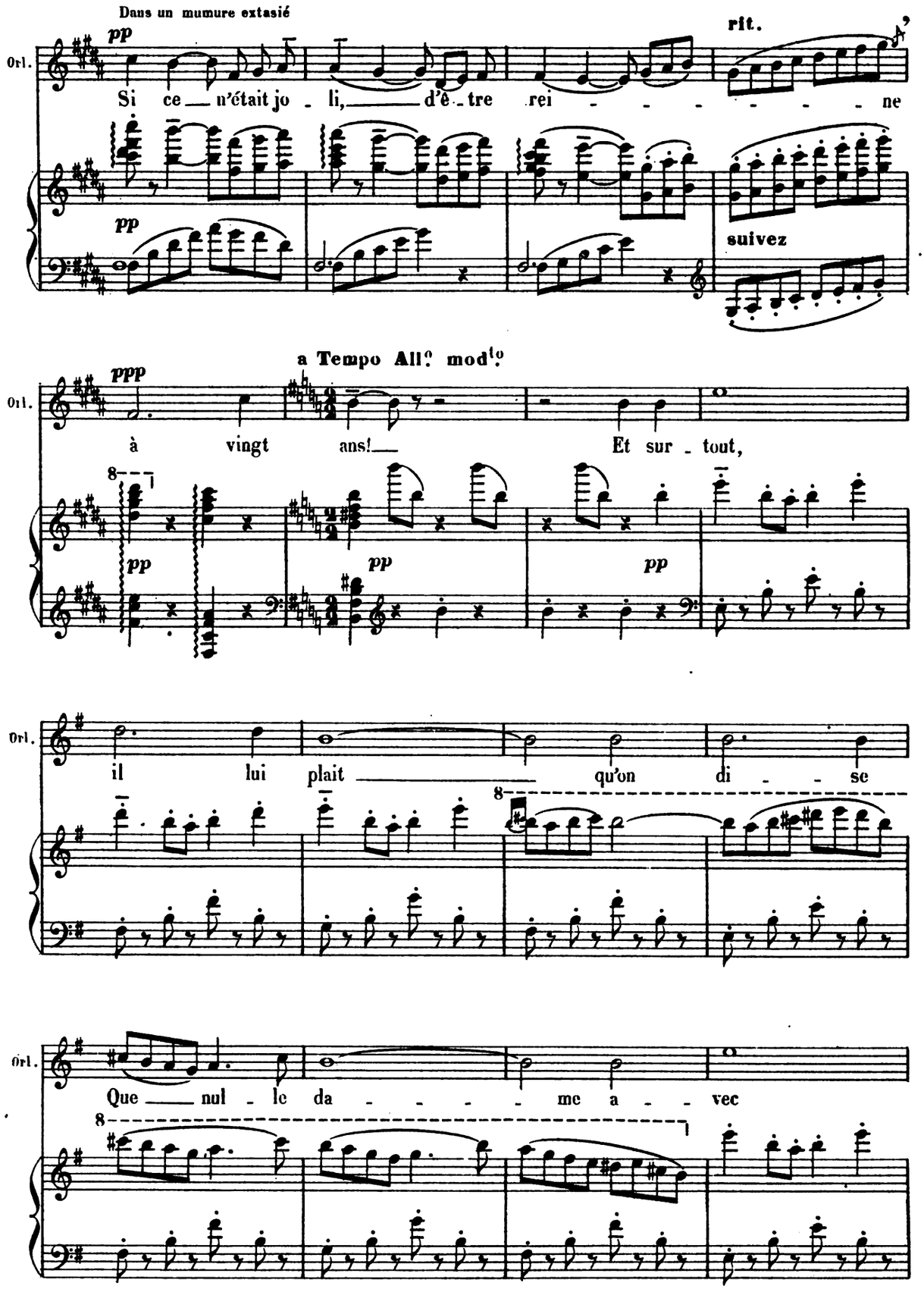

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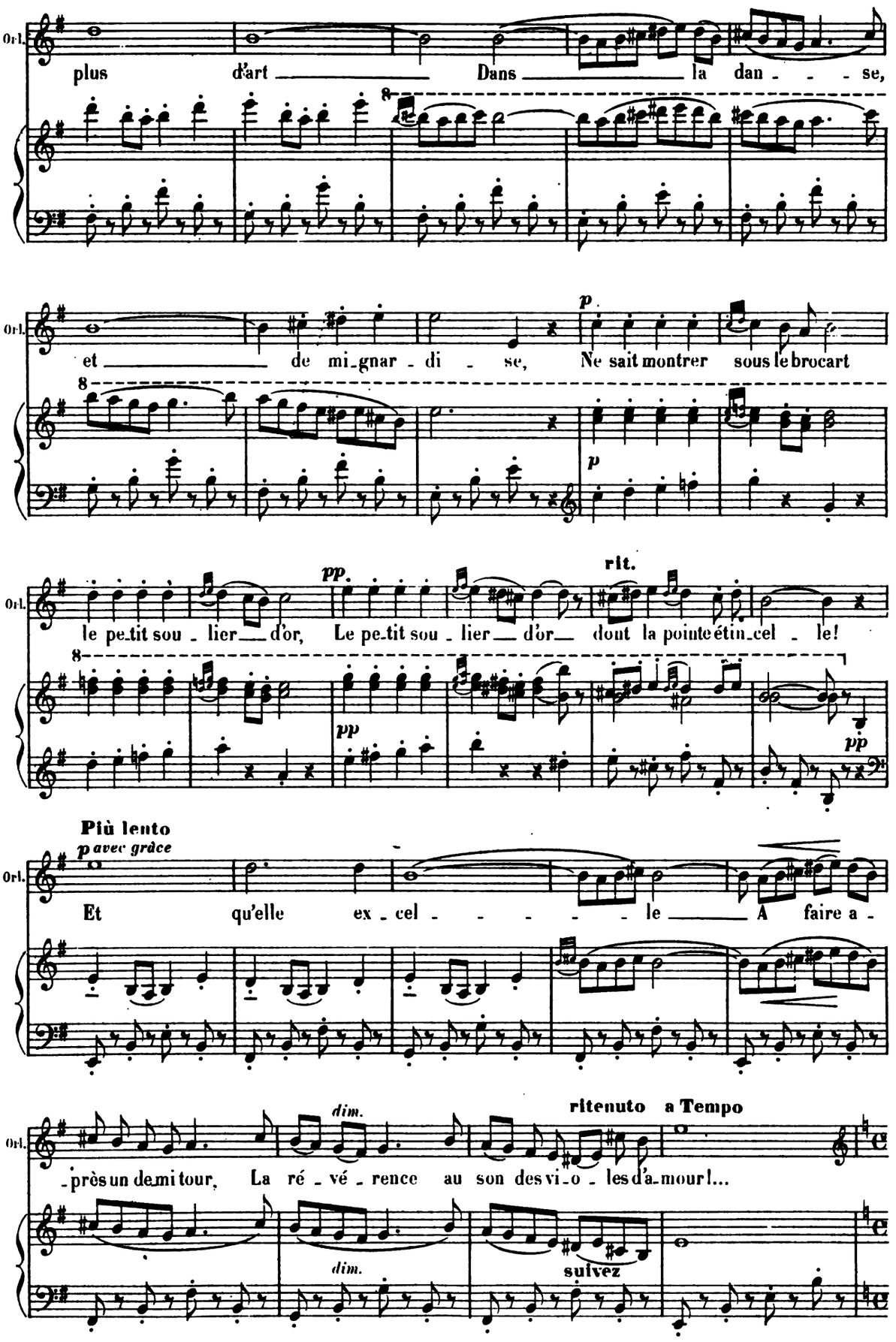

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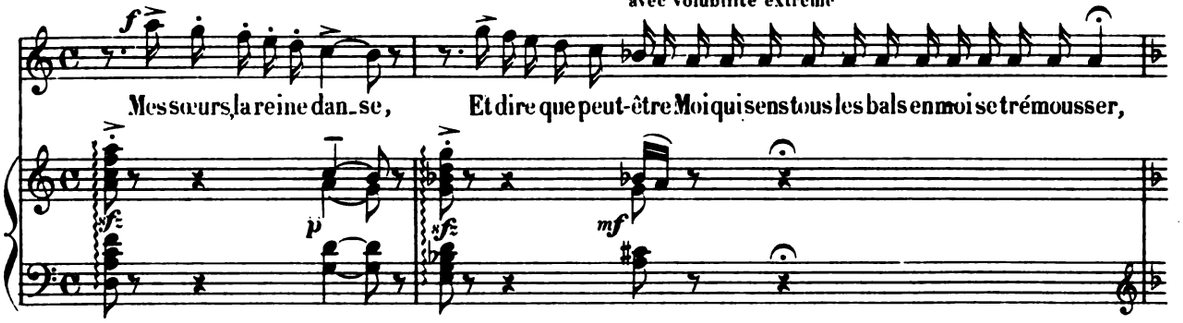
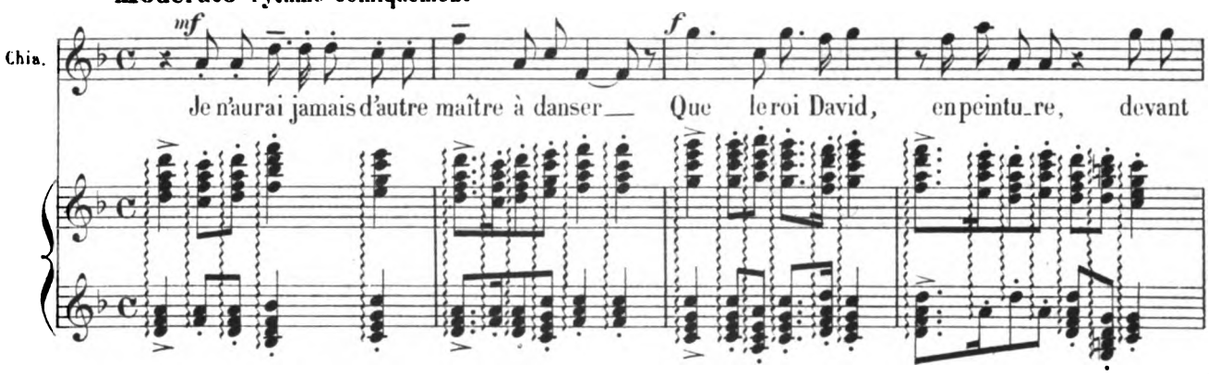
CHIARINA

avec volubilité extrême



Moderato rythmé comiquement

Chia.

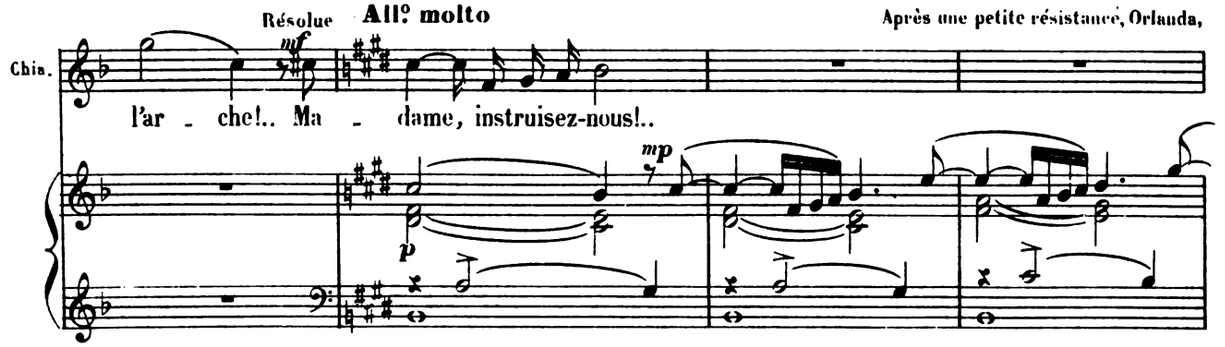


Résolue

All° molto

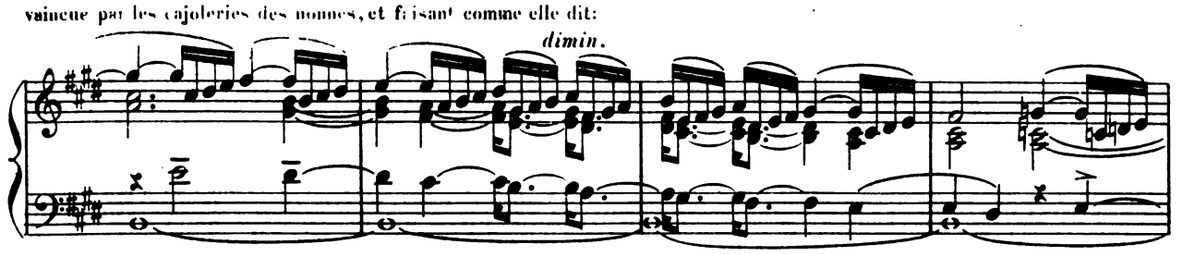
Après une petite résistance, Orlanda,

Chia.



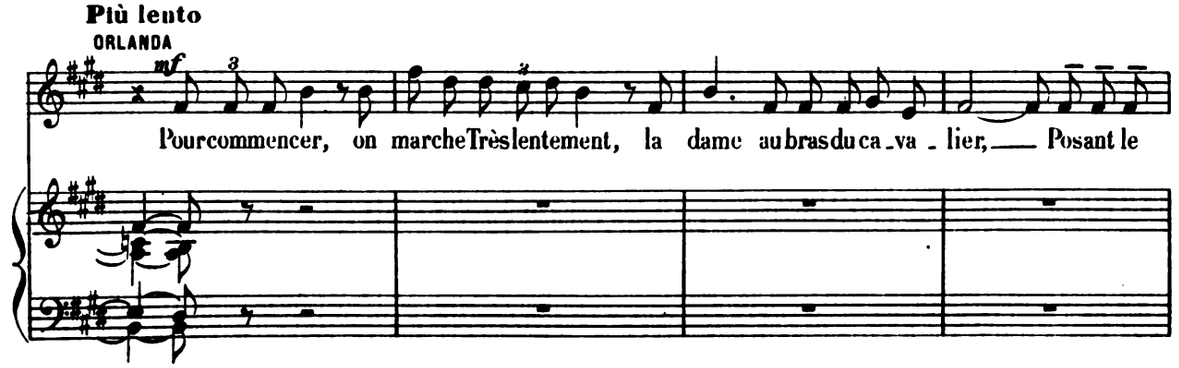
vaincue par les cajoleries des nonnes, et faisant comme elle dit:

dimin.



Più lento

ORLANDA



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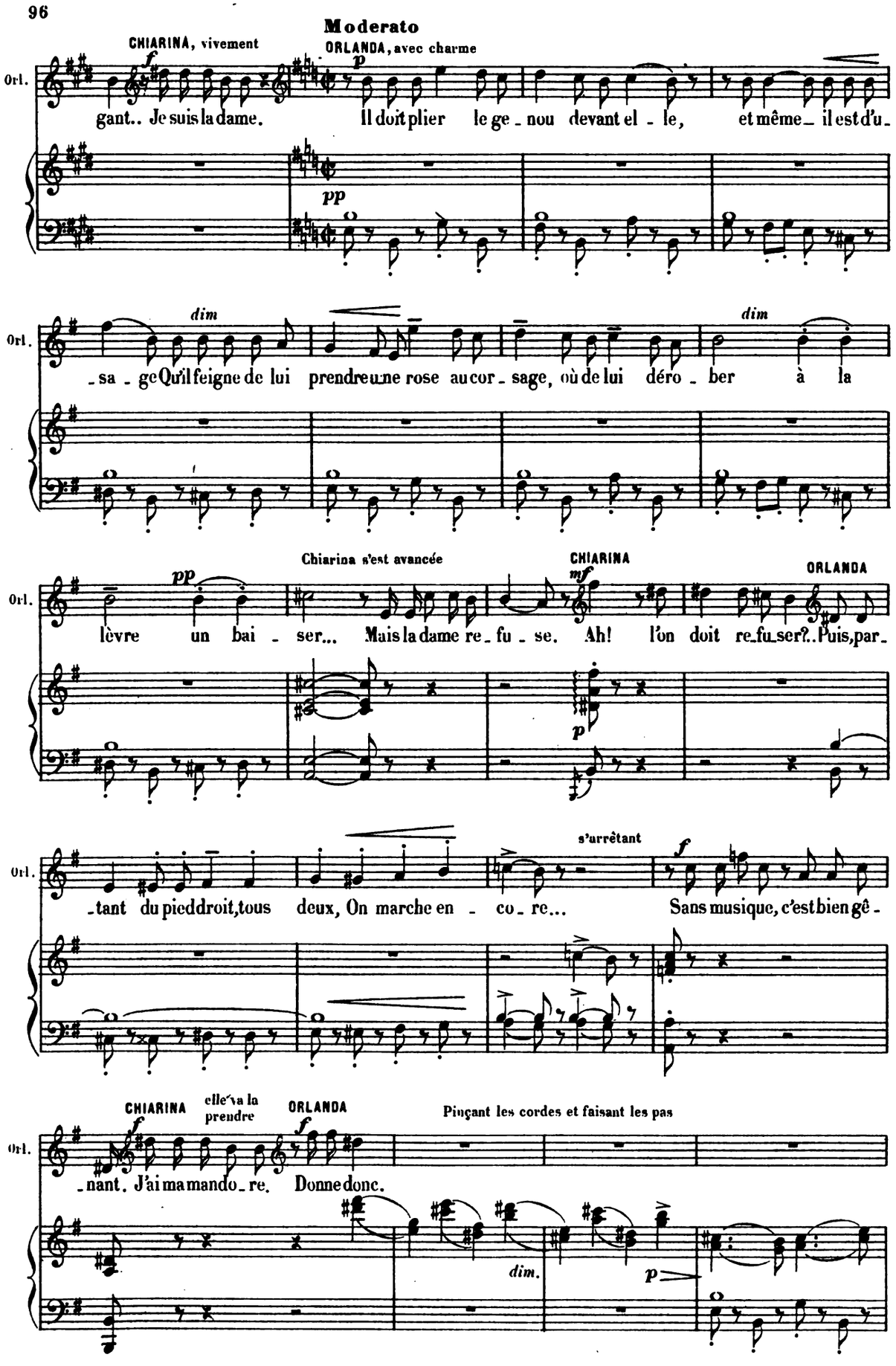

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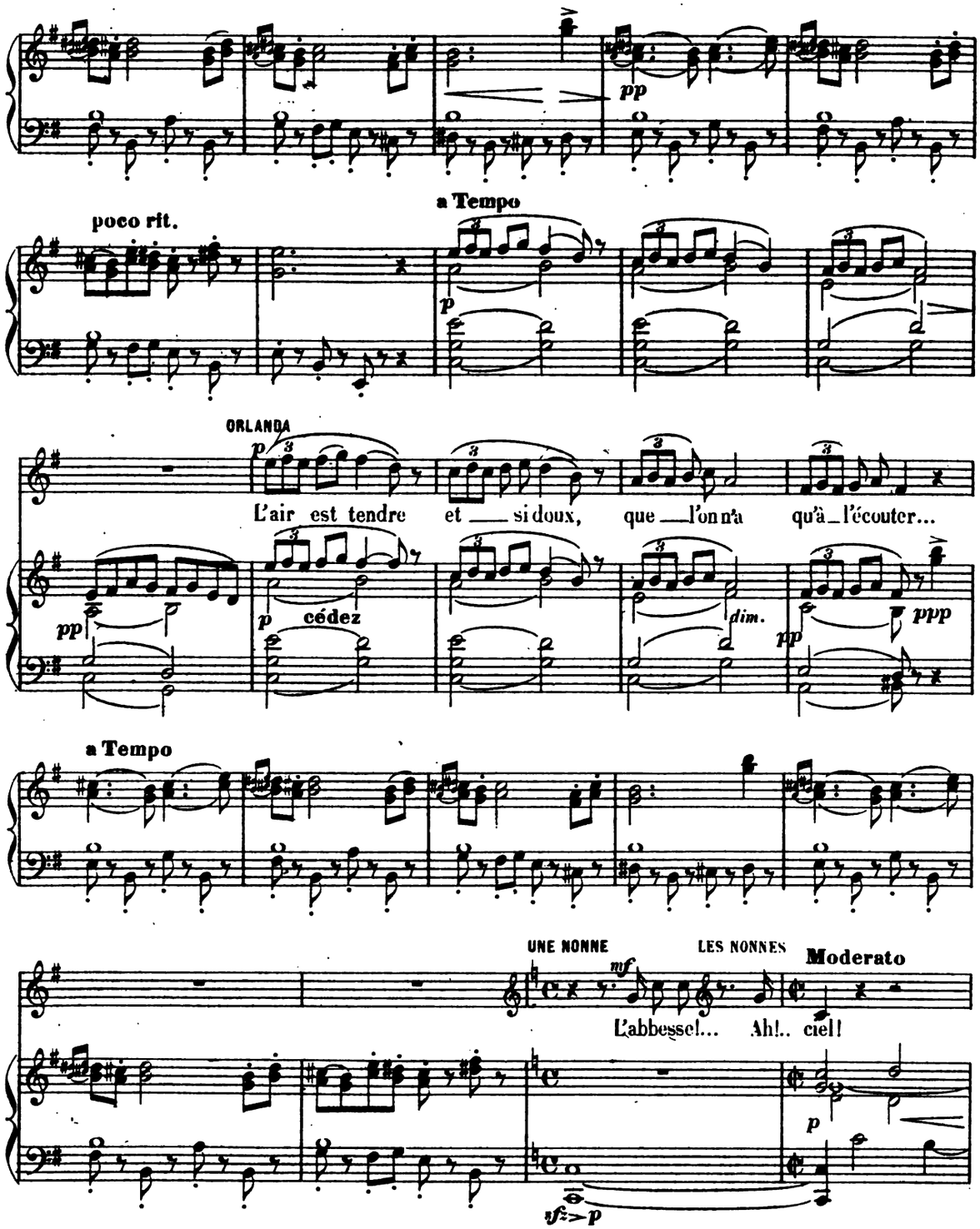
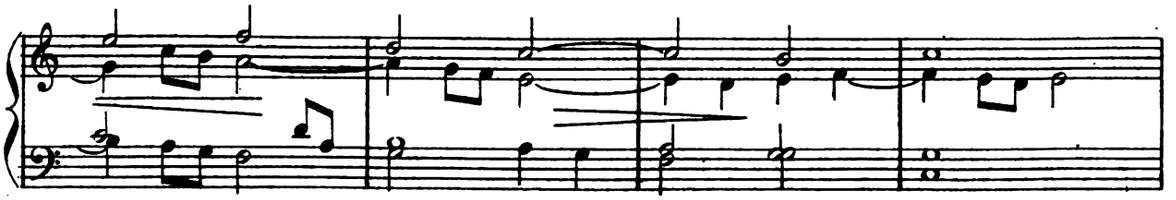


En effet, mère Agramente, revenant de la droite, passe au fond sur la galerie. Les nonnes et Orlanda elle-même, ont repris sur les escabelles, sur les prie-Dieu, dans la chaire, des attitudes de méditations ou de prière. Seule Chiarina est restée debout au milieu du théâtre, fort embarrassée de la mandore qu'Orlanda lui a rendue.



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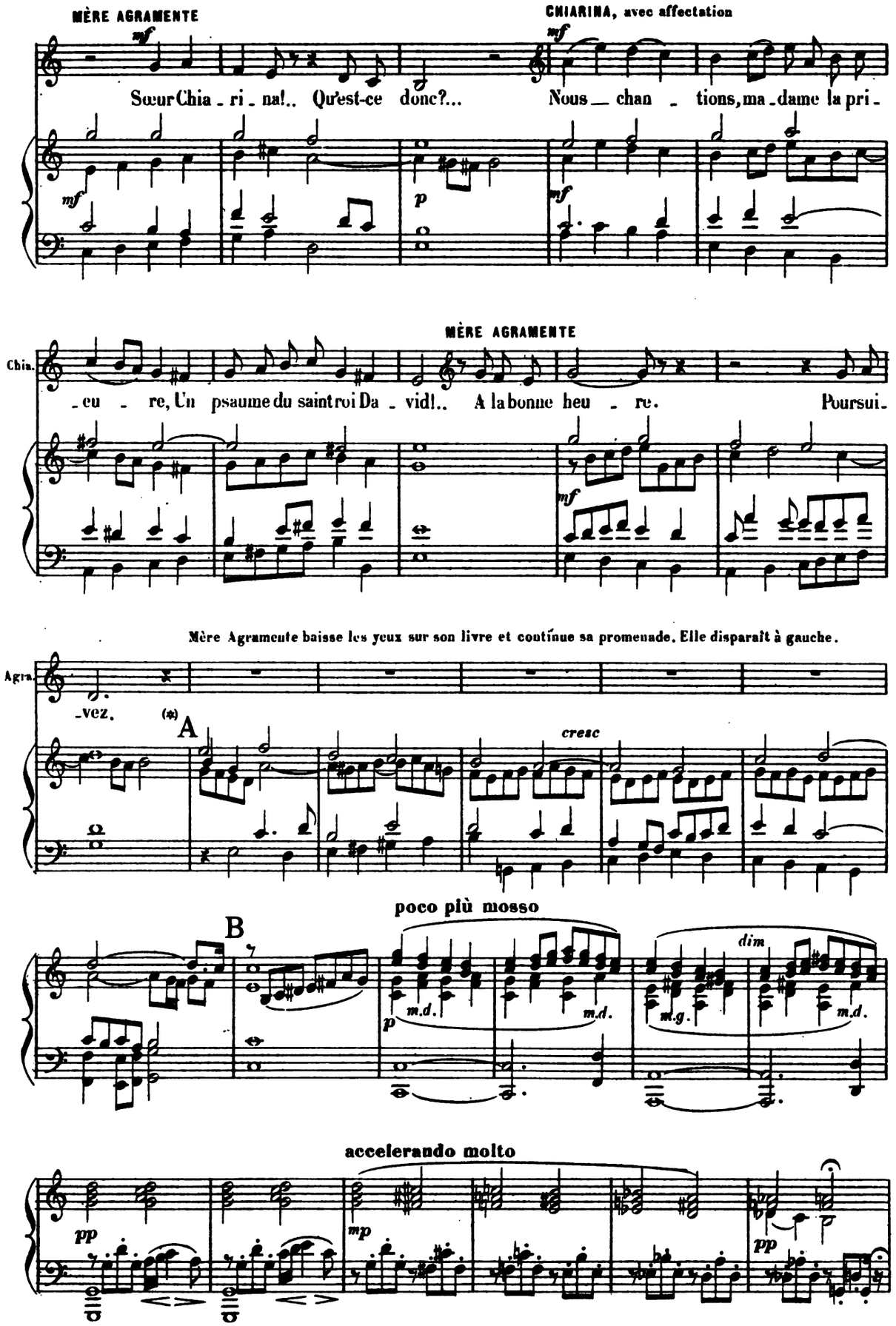

(*) On passe de A à B

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Toutes se lève joyeusement

SŒUR FRANCESCA CHIARINA

mf

Elle n'est plus là. Recommençons!..

f

Elle fait comme elle dit, Chiarina étant

ORLANDA

a Tempo All.o mod.to

p

Après qu'on a bal_lé de diver_ses fa_

rit.

la dame, au milieu des nonnes charmées.

Orl.

rit. pp a Tempo

_çons, D'abord à droi_te, puis à gauche,

mf

Orl.

p poco cresc

Chaque couple s'en_la_ce, cha_que cou_ple s'en_la_

dim poco cresc

poco rit. à piacere a Tempo

Elles tournent sur elles-mêmes

Orl.

ce, un bras câ_lin Ser_rant la taille souple, Et l'on fait une vol_te,

suivez p p

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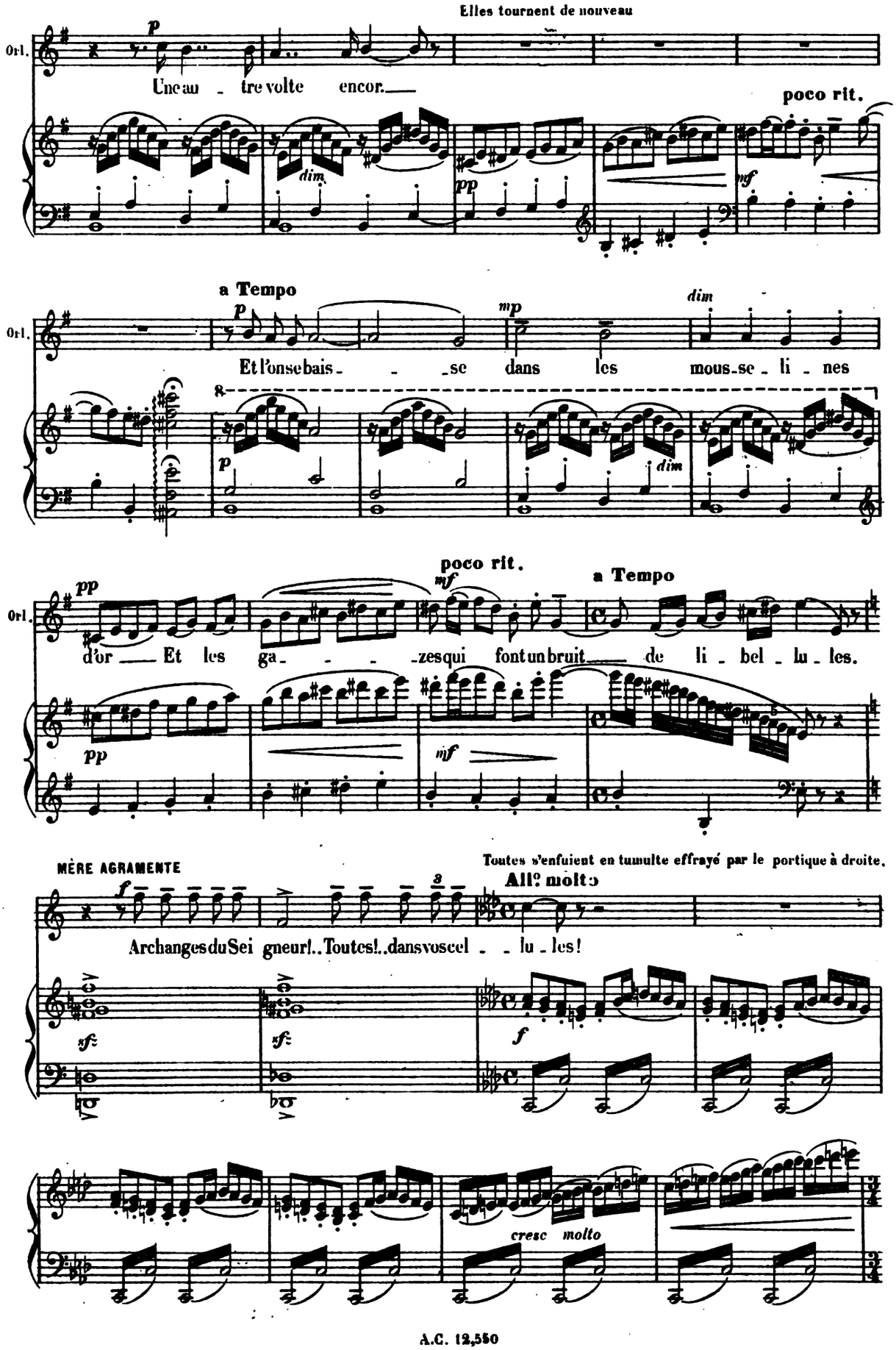

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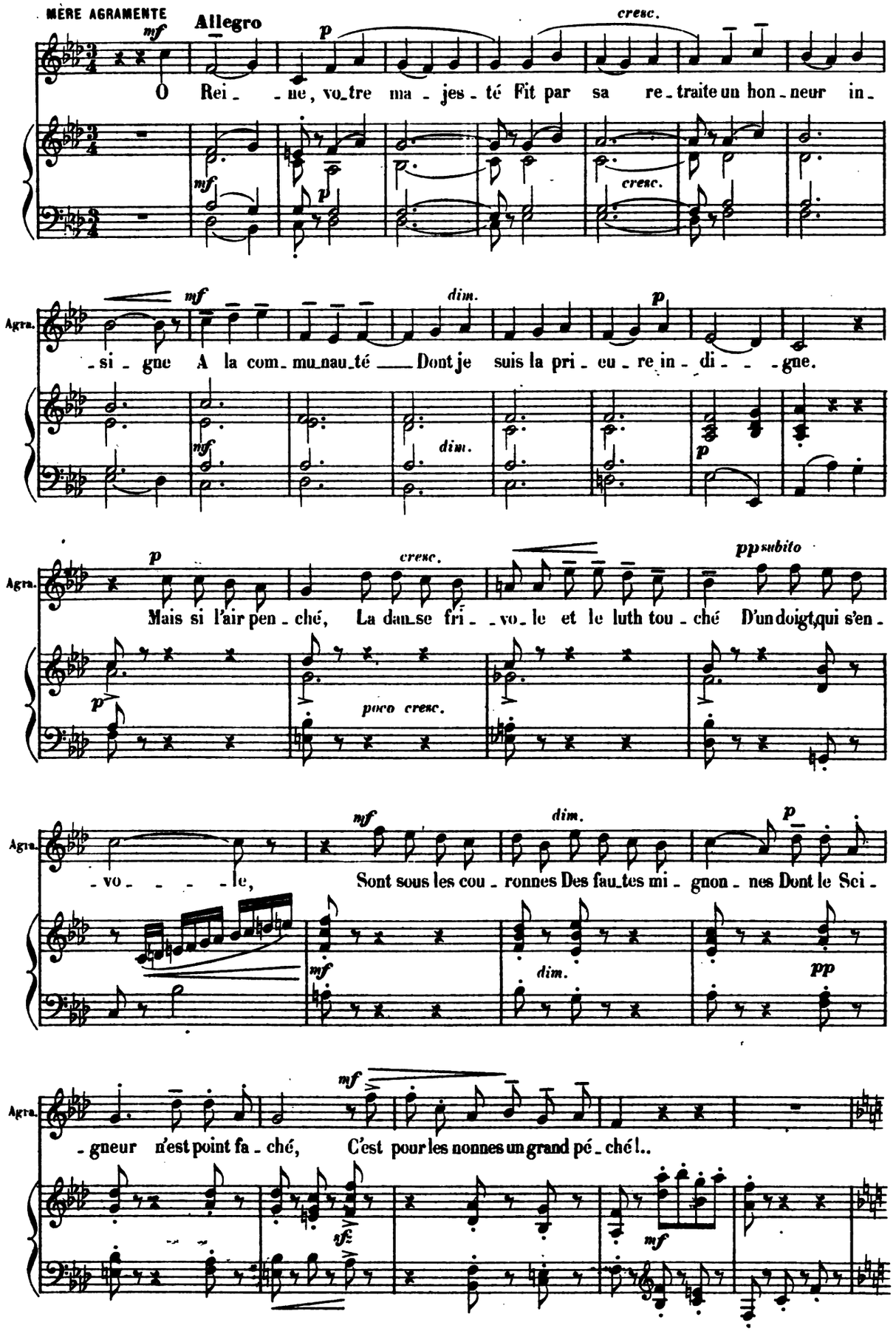

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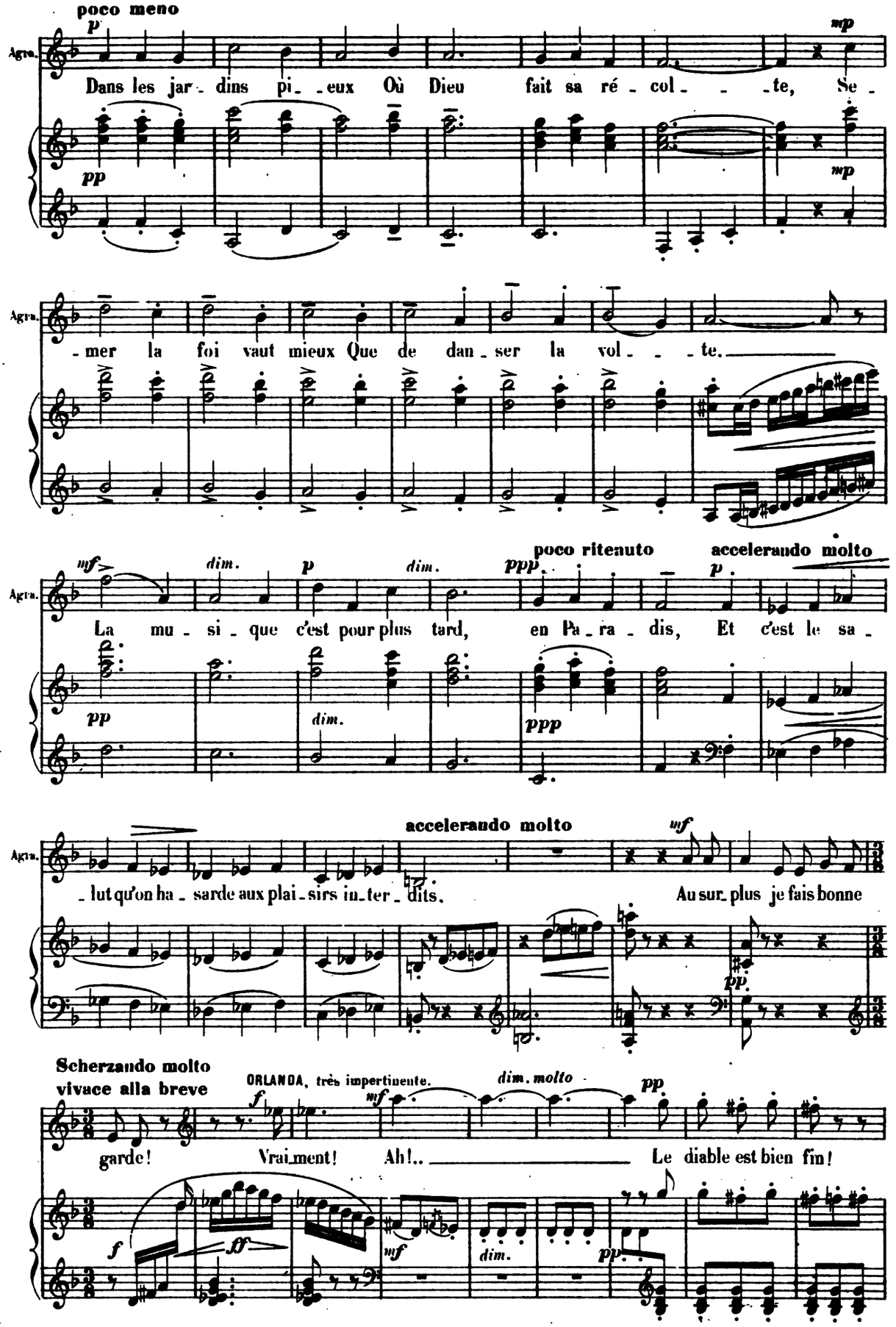

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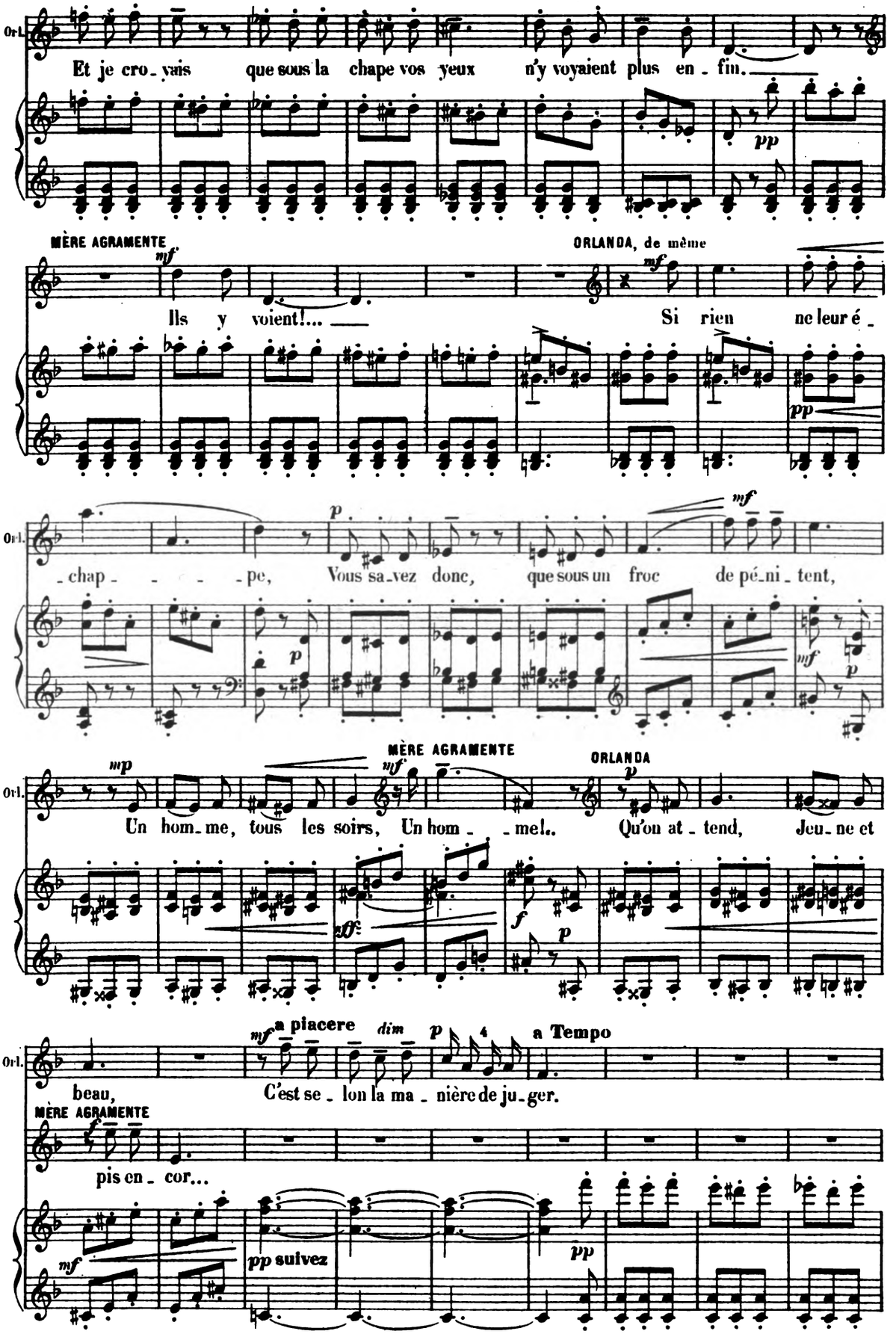

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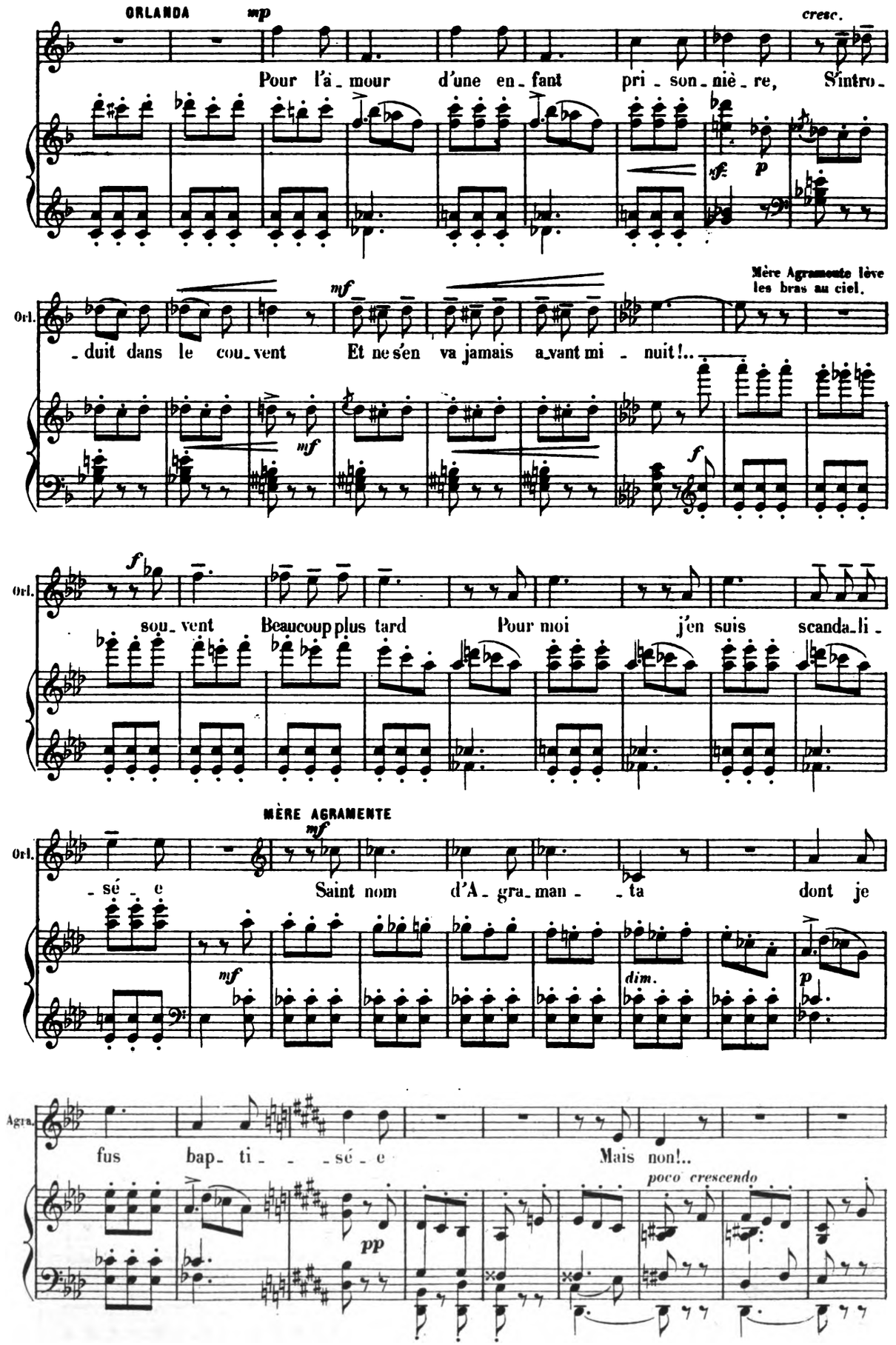

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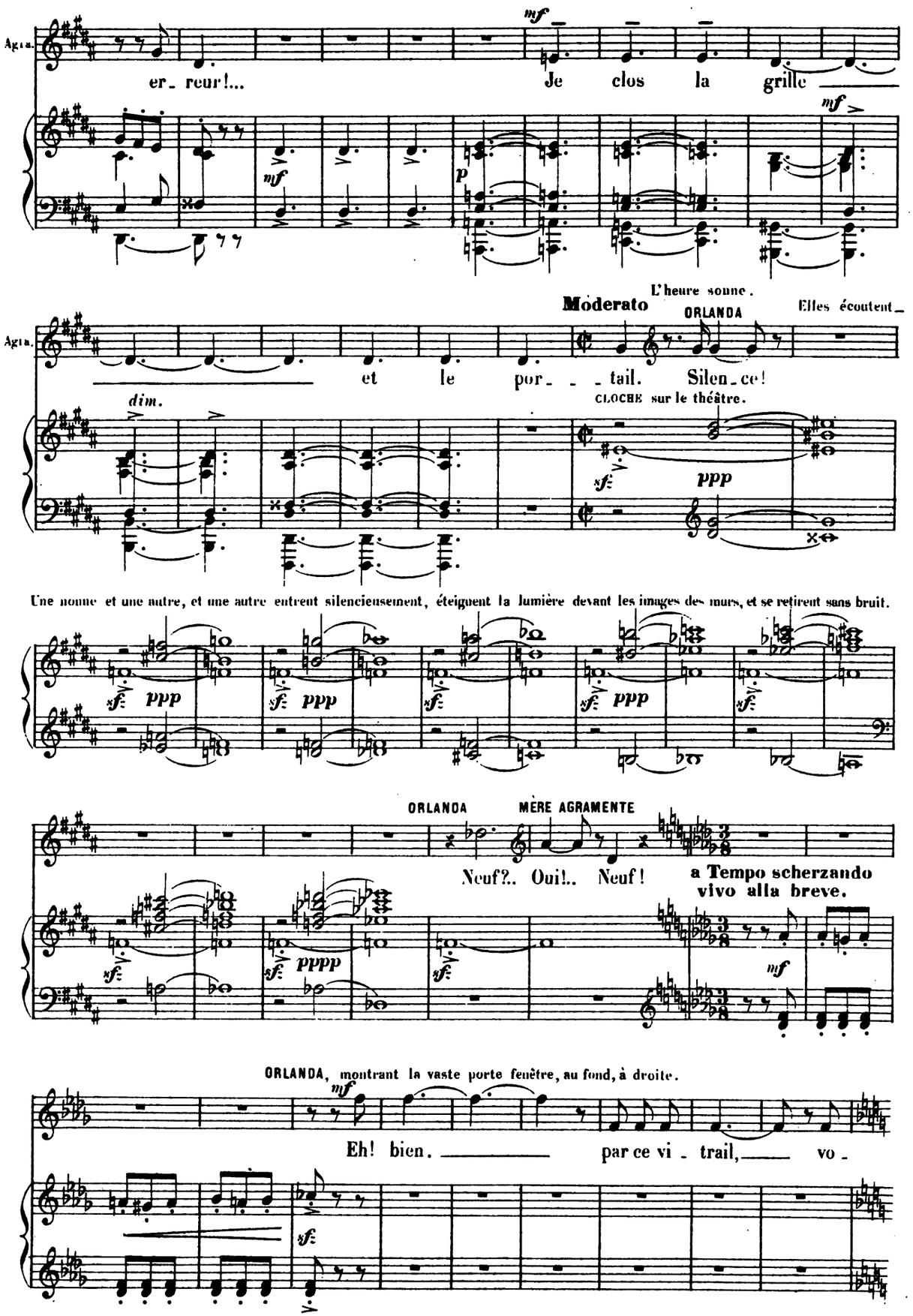

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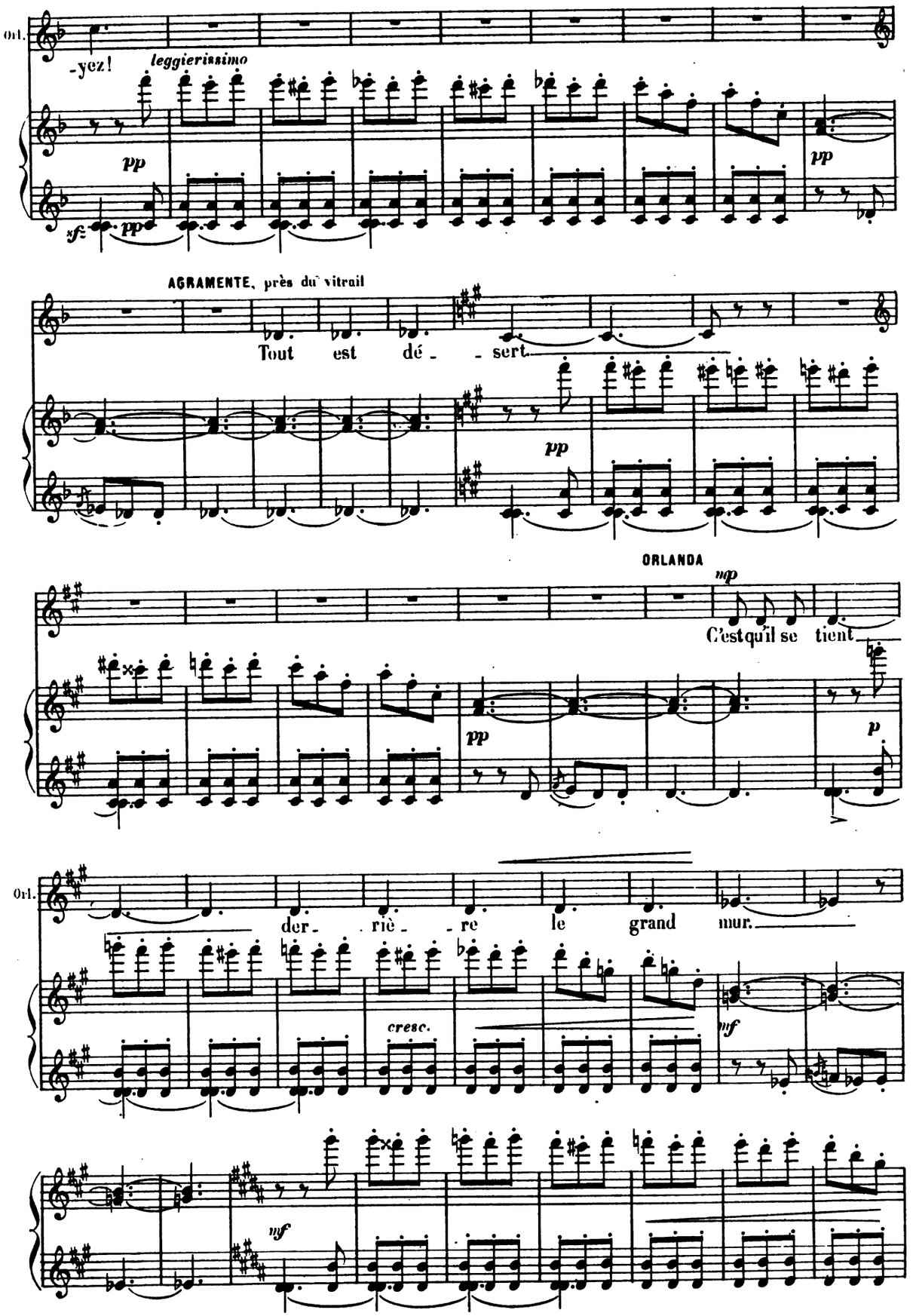

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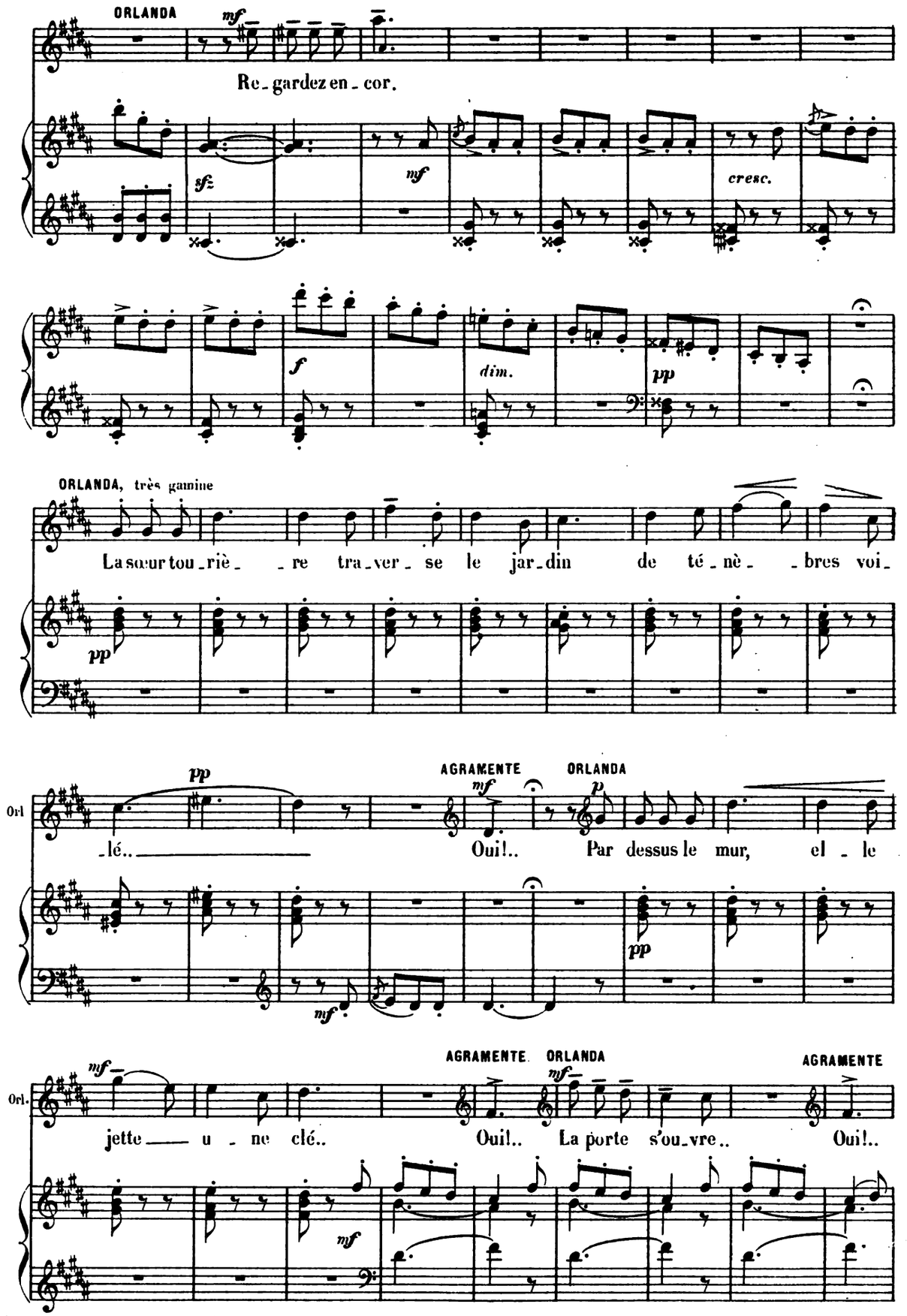

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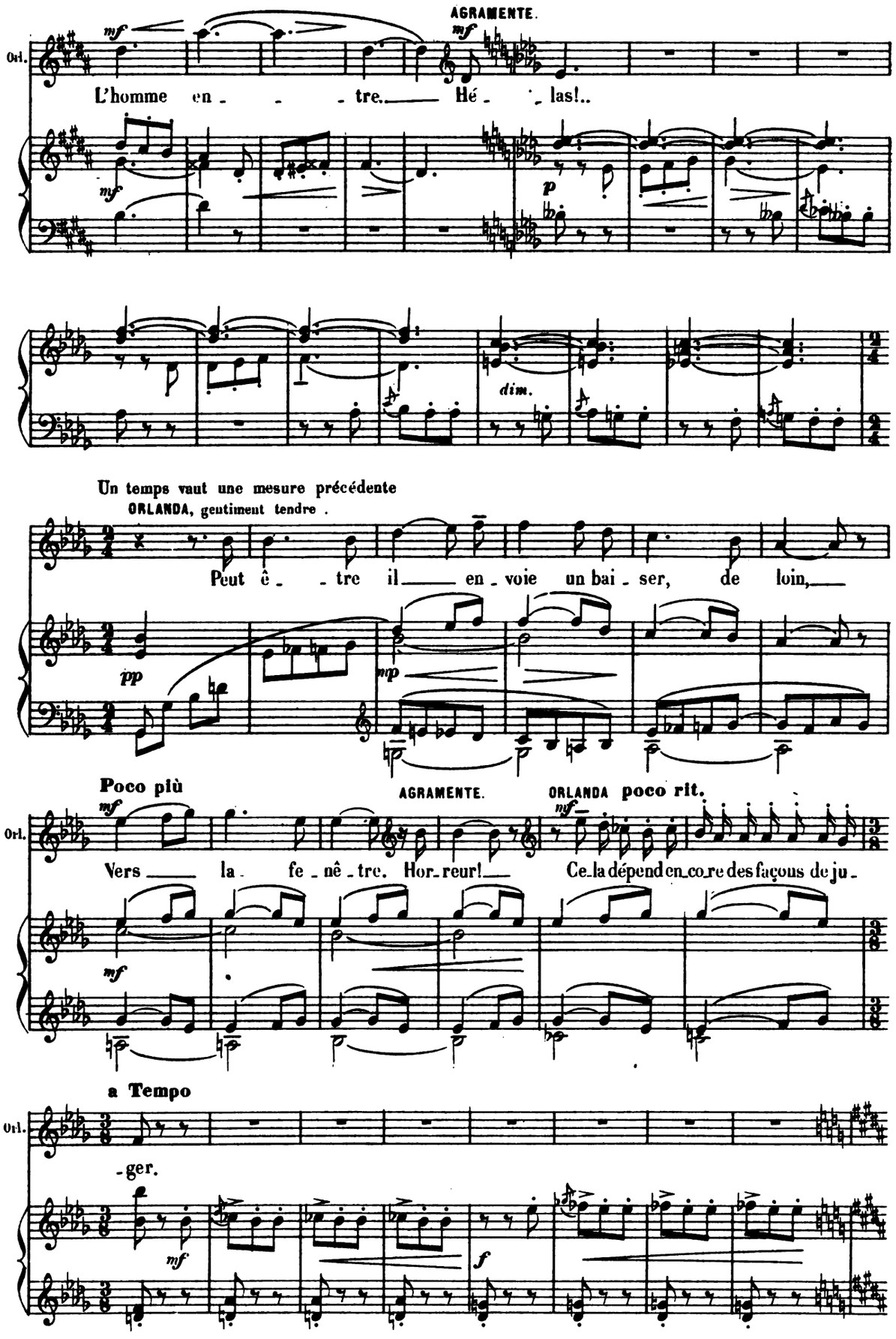

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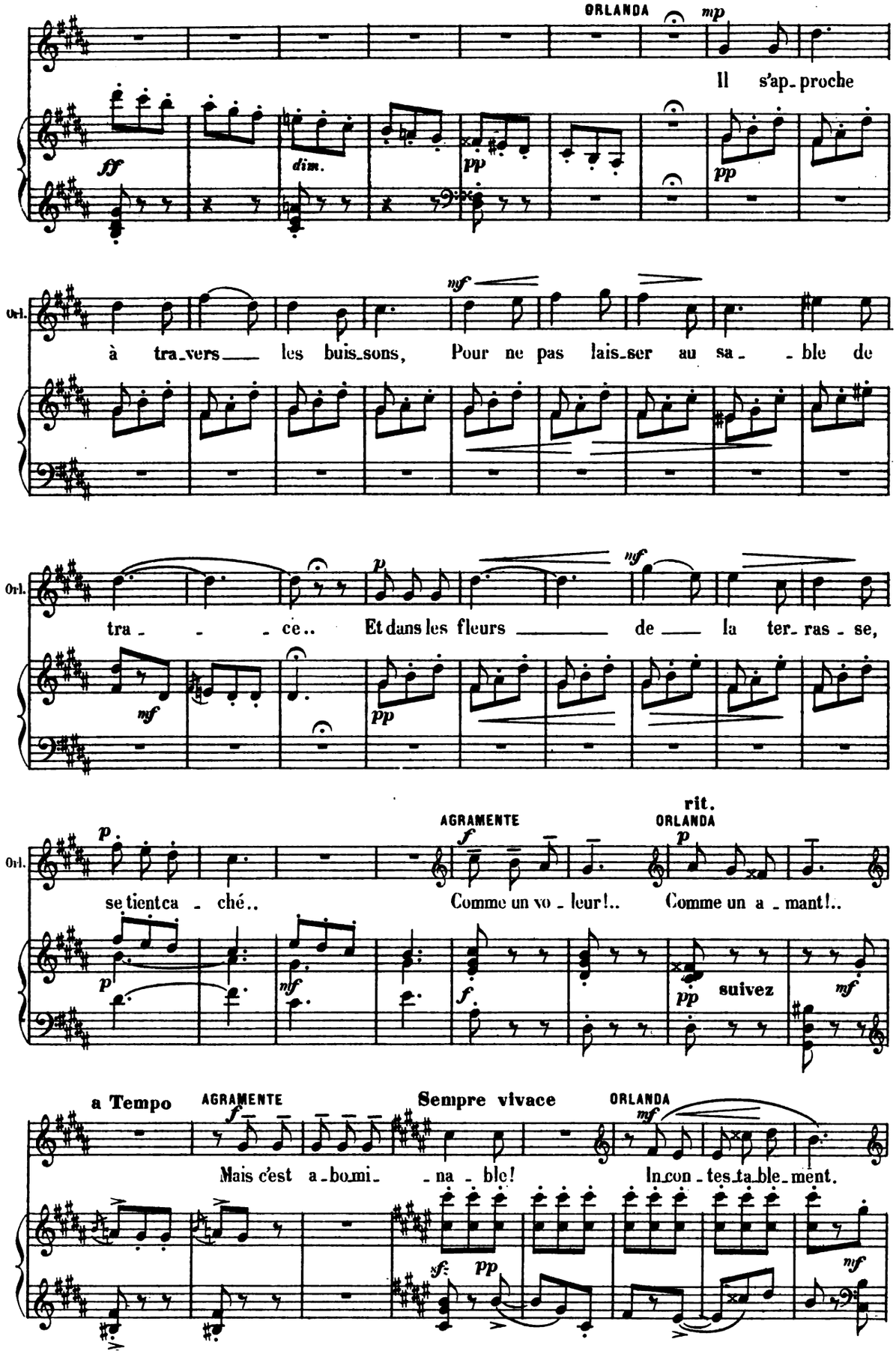

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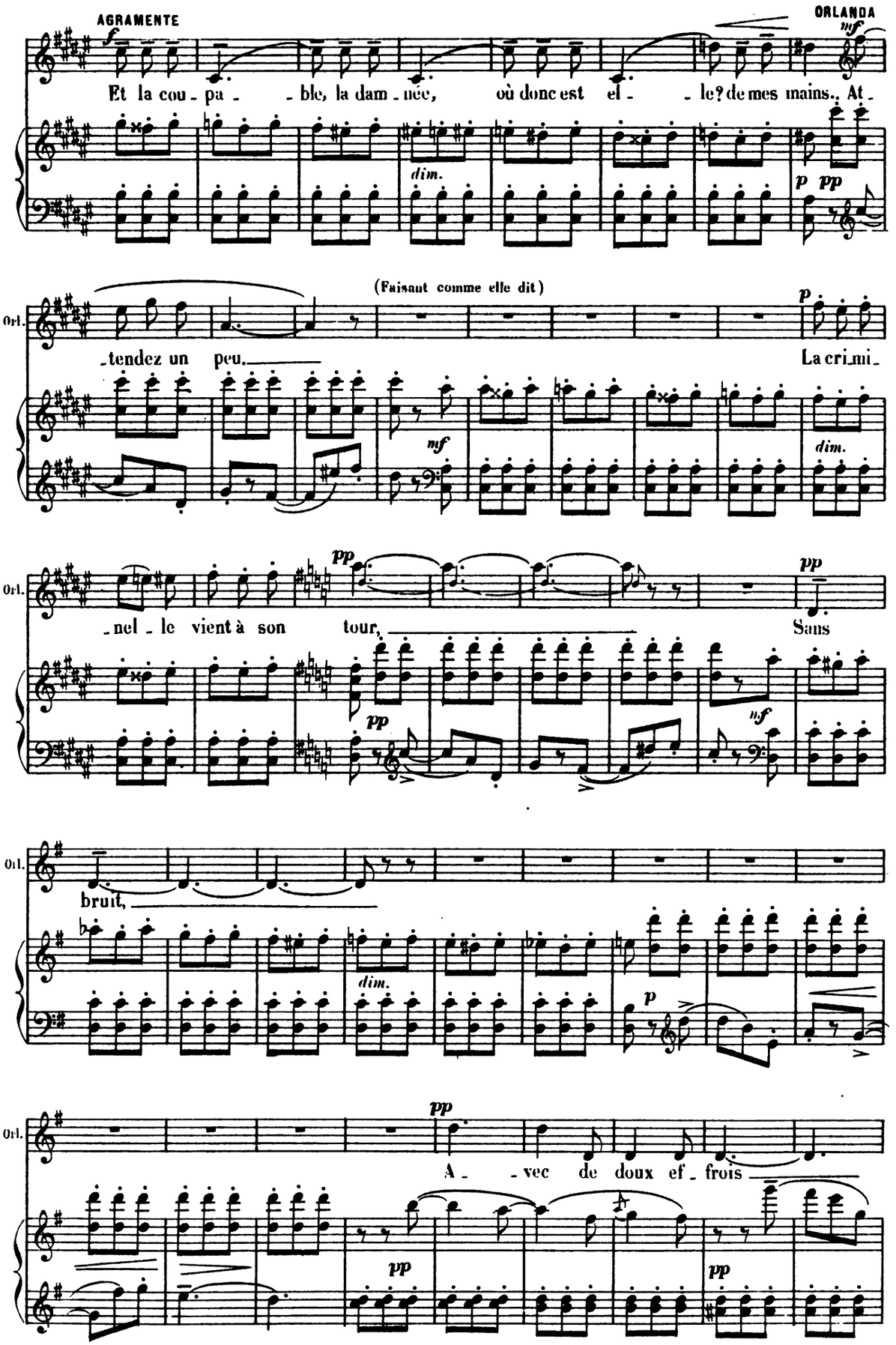

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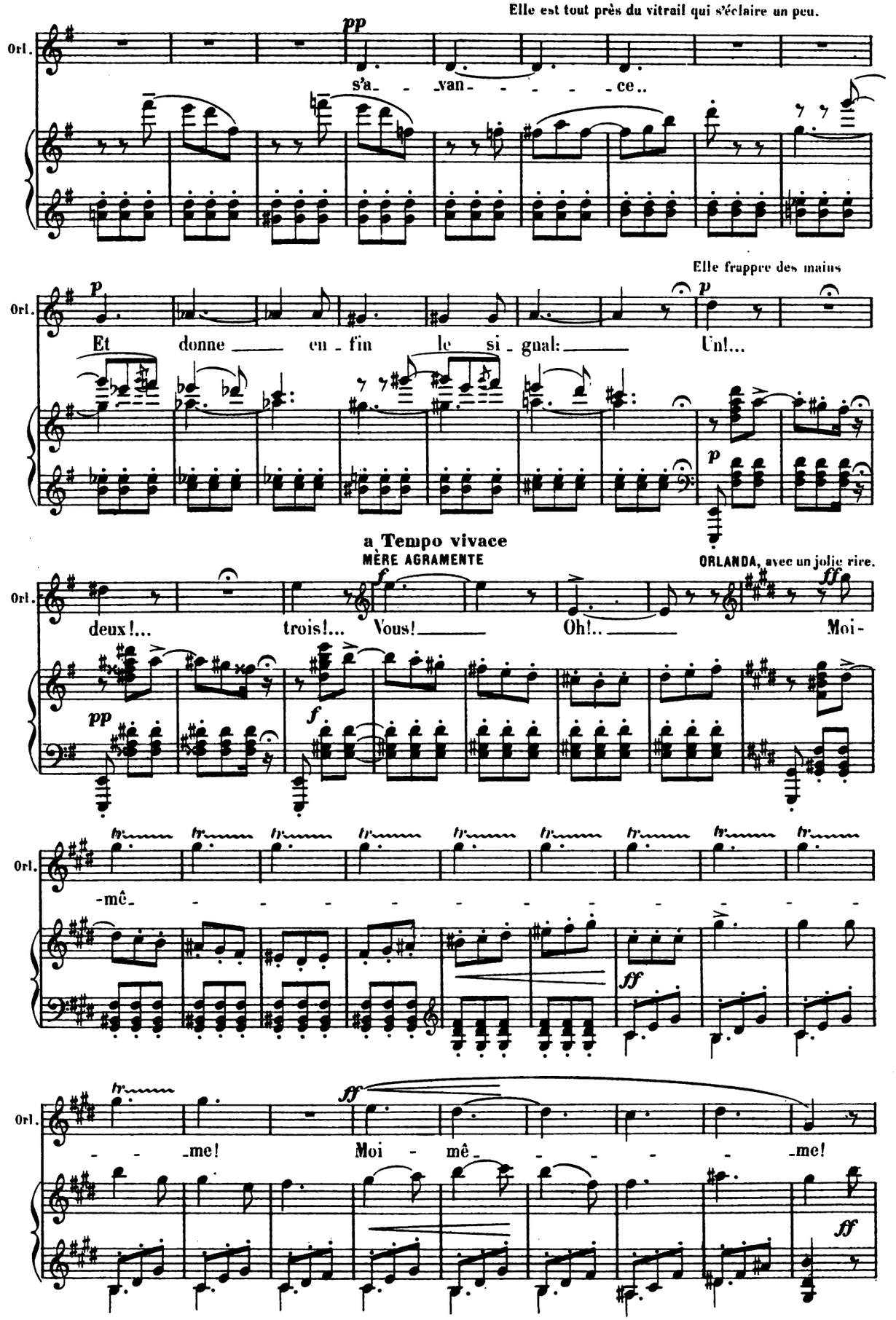

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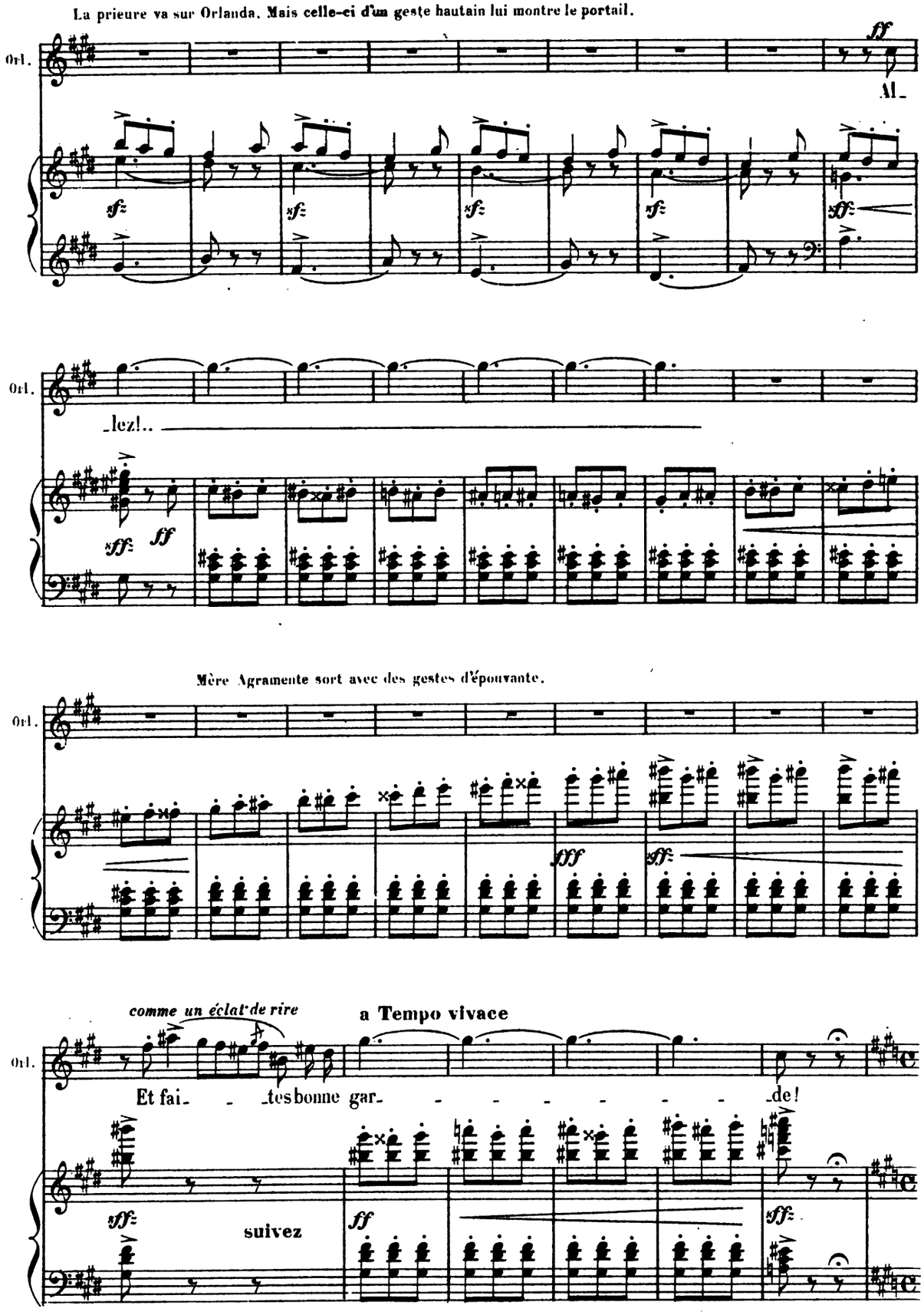
La prieure va sur Orlanda. Mais celle-ci d'un geste hautain lui montre le portail.



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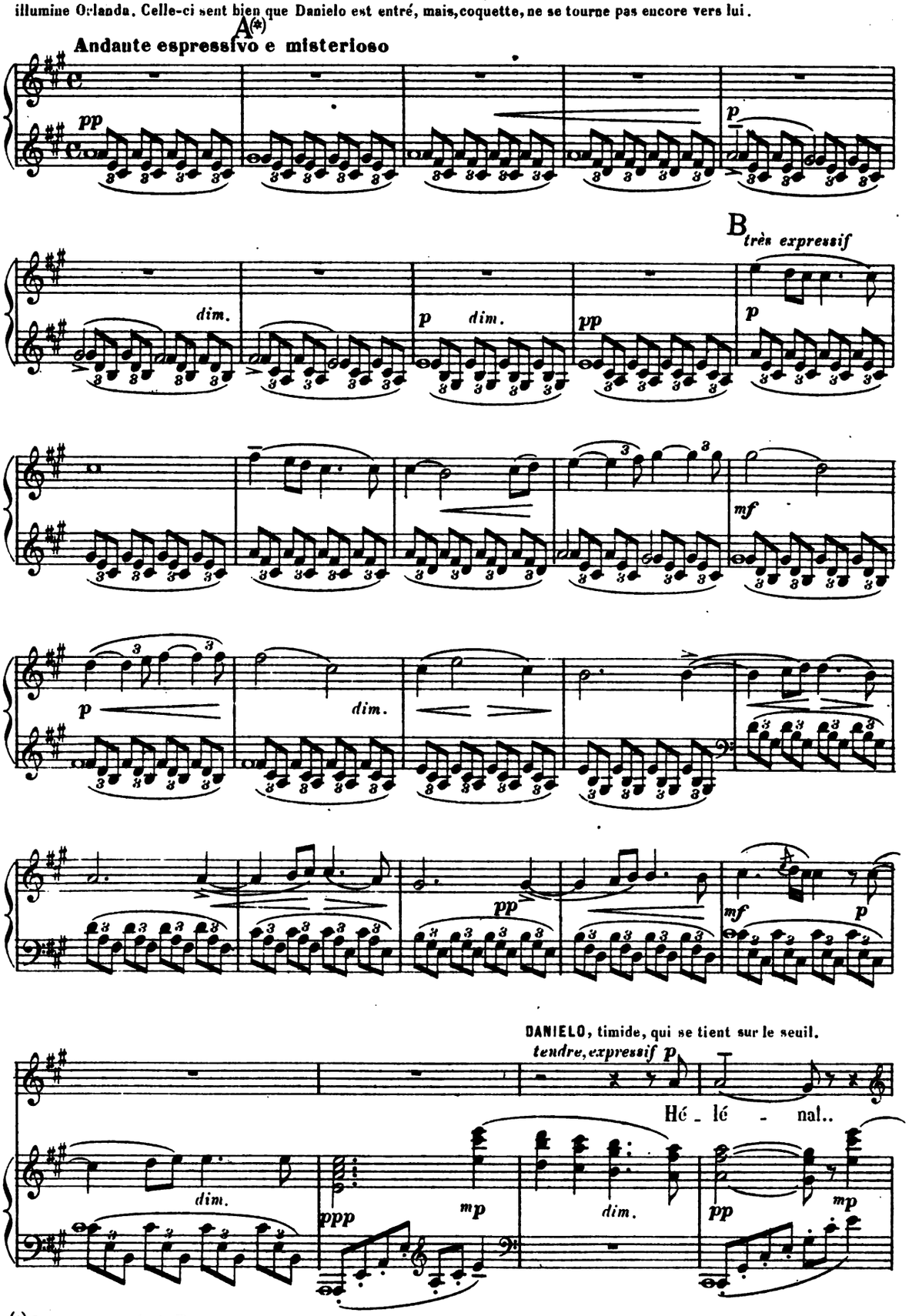
SCÈNE II

ORLANDA, DANIELO

Cependant, Danielo, du dehors, a poussé l'un des battants du vitrail; le battant s'écarte avec lenteur. On voit une part de la terrasse, pâle clair de lune, allée de lauriers-roses. La lune s'étend jusque dans la sombre salle, et, mêlée aux reflets du vitrail, illumine Orlanda. Celle-ci sent bien que Danielo est entré, mais, coquette, ne se tourne pas encore vers lui.



(*) On passe de A à B

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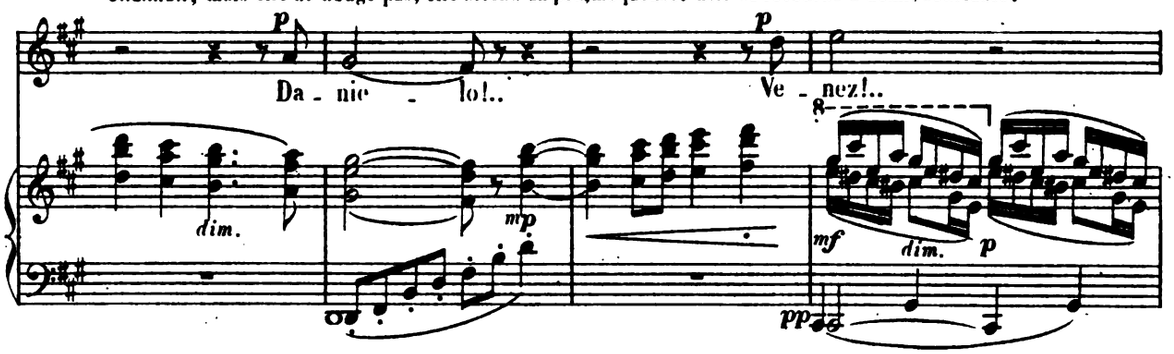
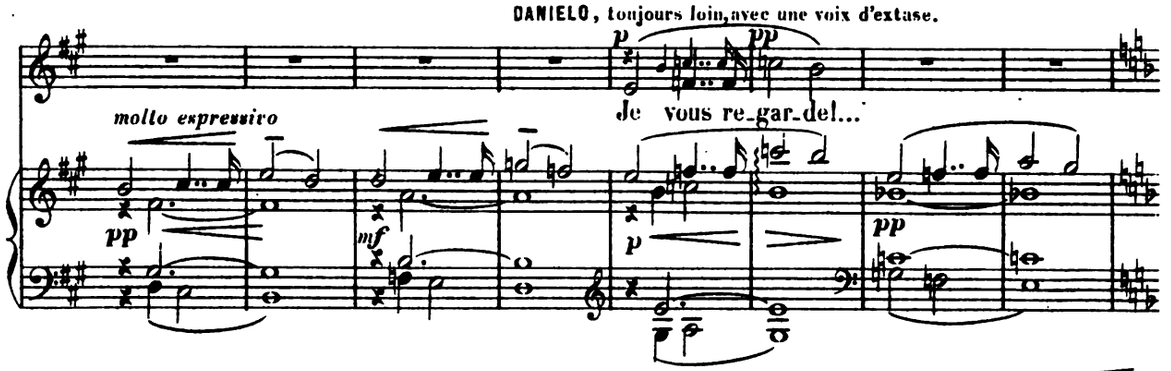
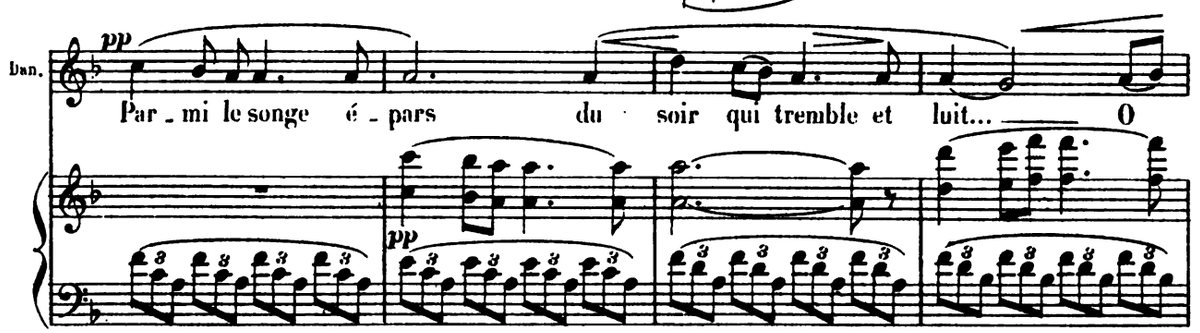
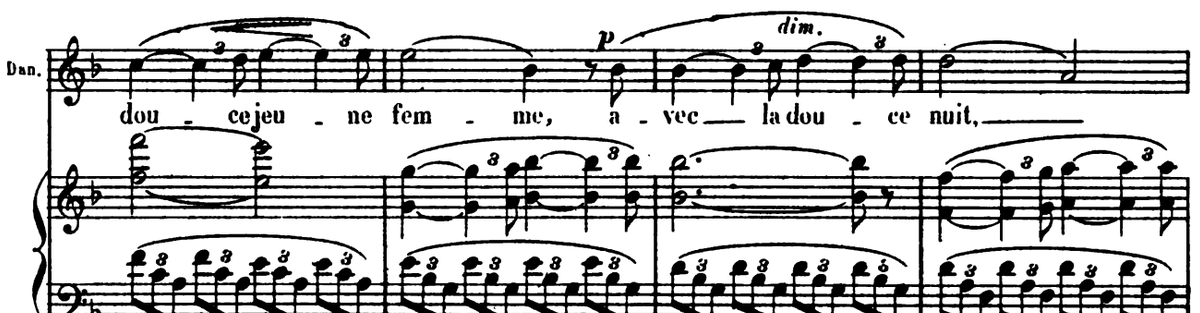
ORLANDA, mais elle ne bouge pas, elle attend un peu, moqueuse. Elle se retourne à demi, souriante.

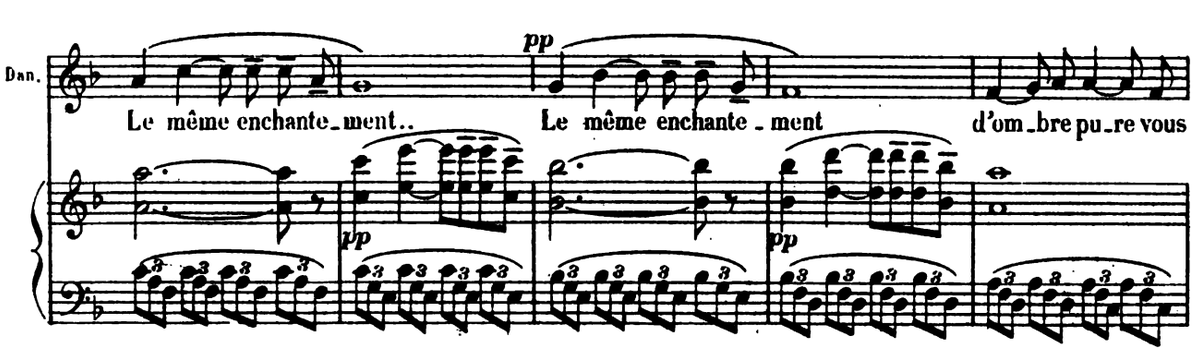


DANIELO, toujours loin, avec une voix d'extase.









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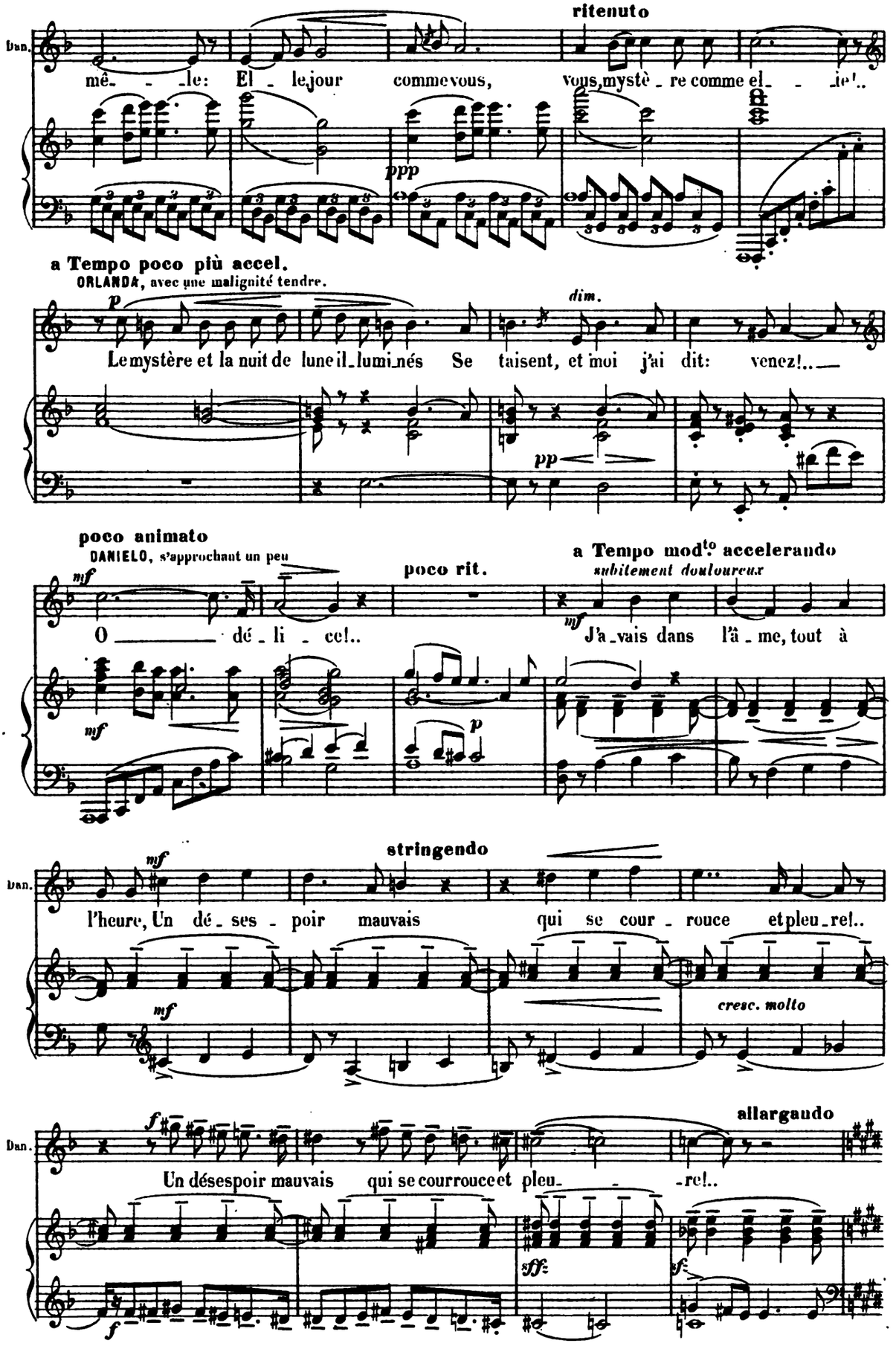

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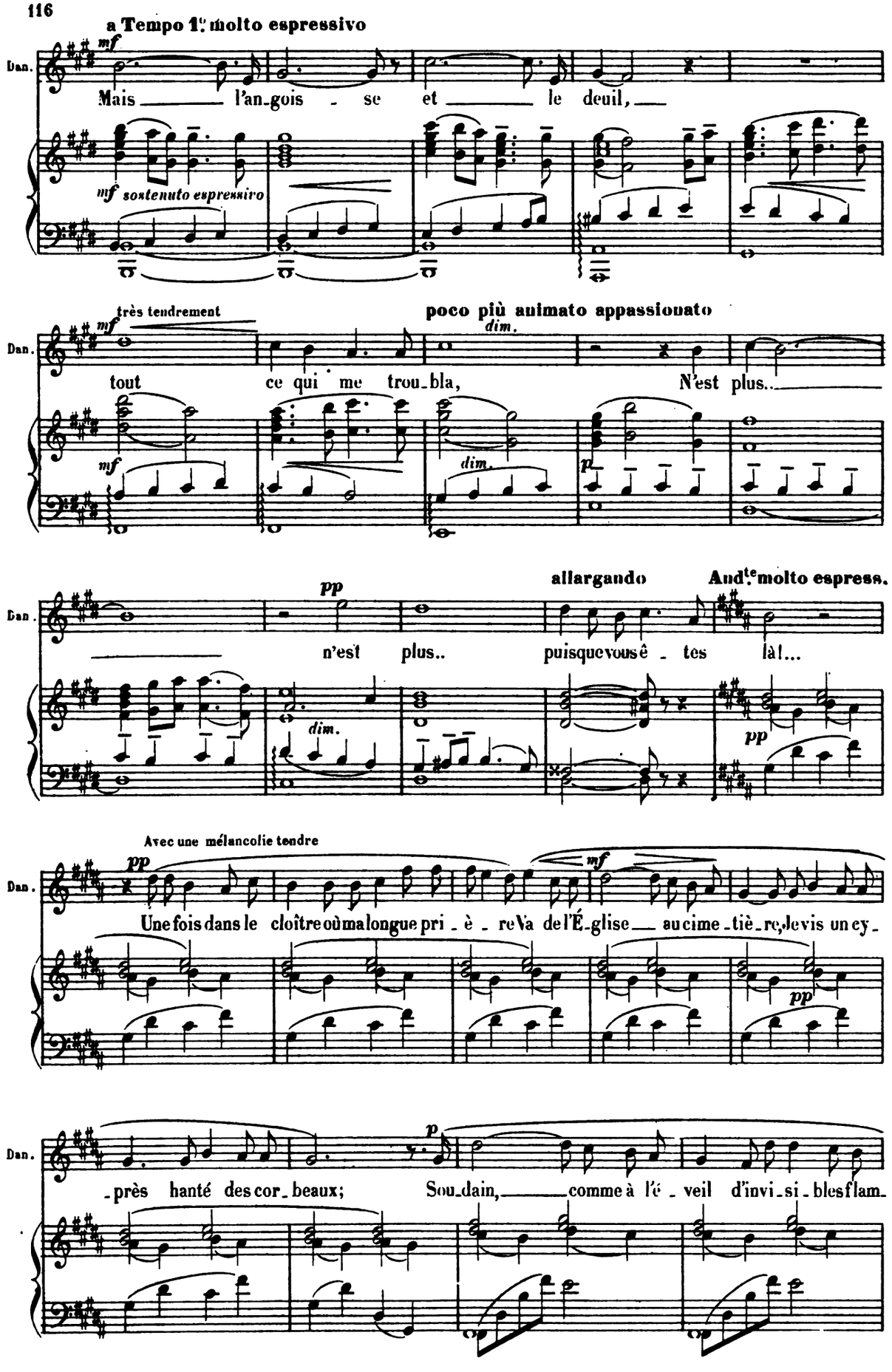

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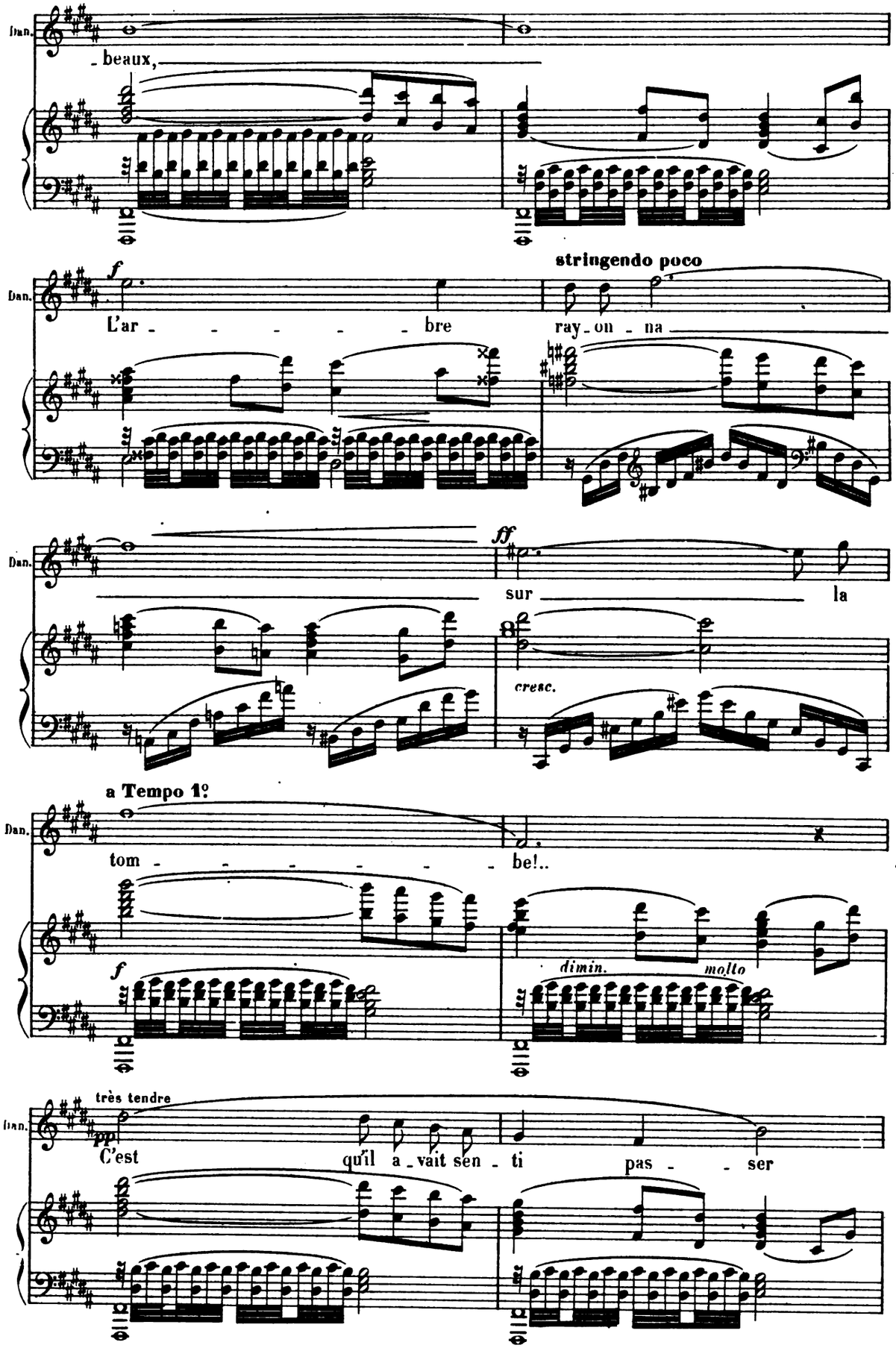

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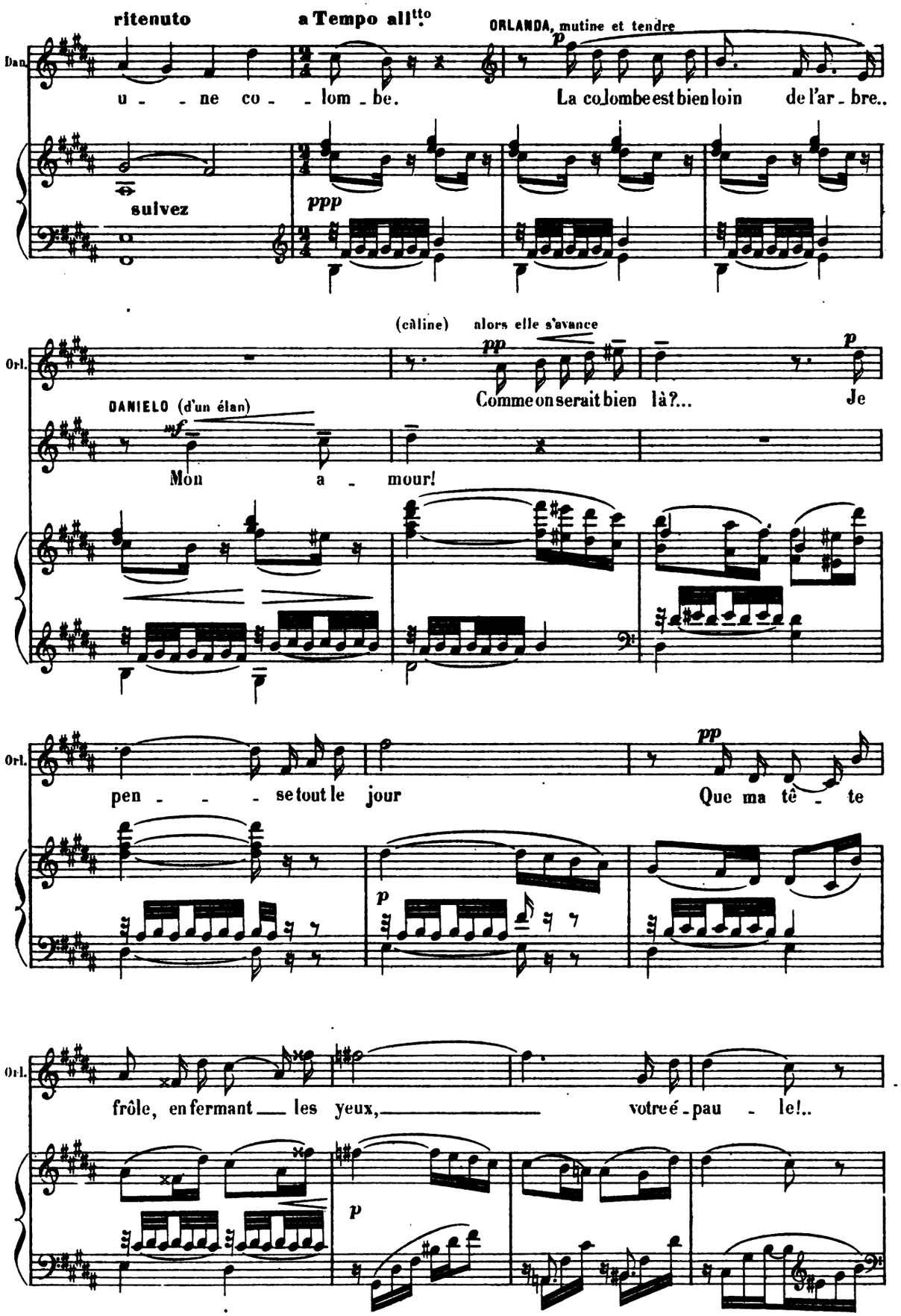

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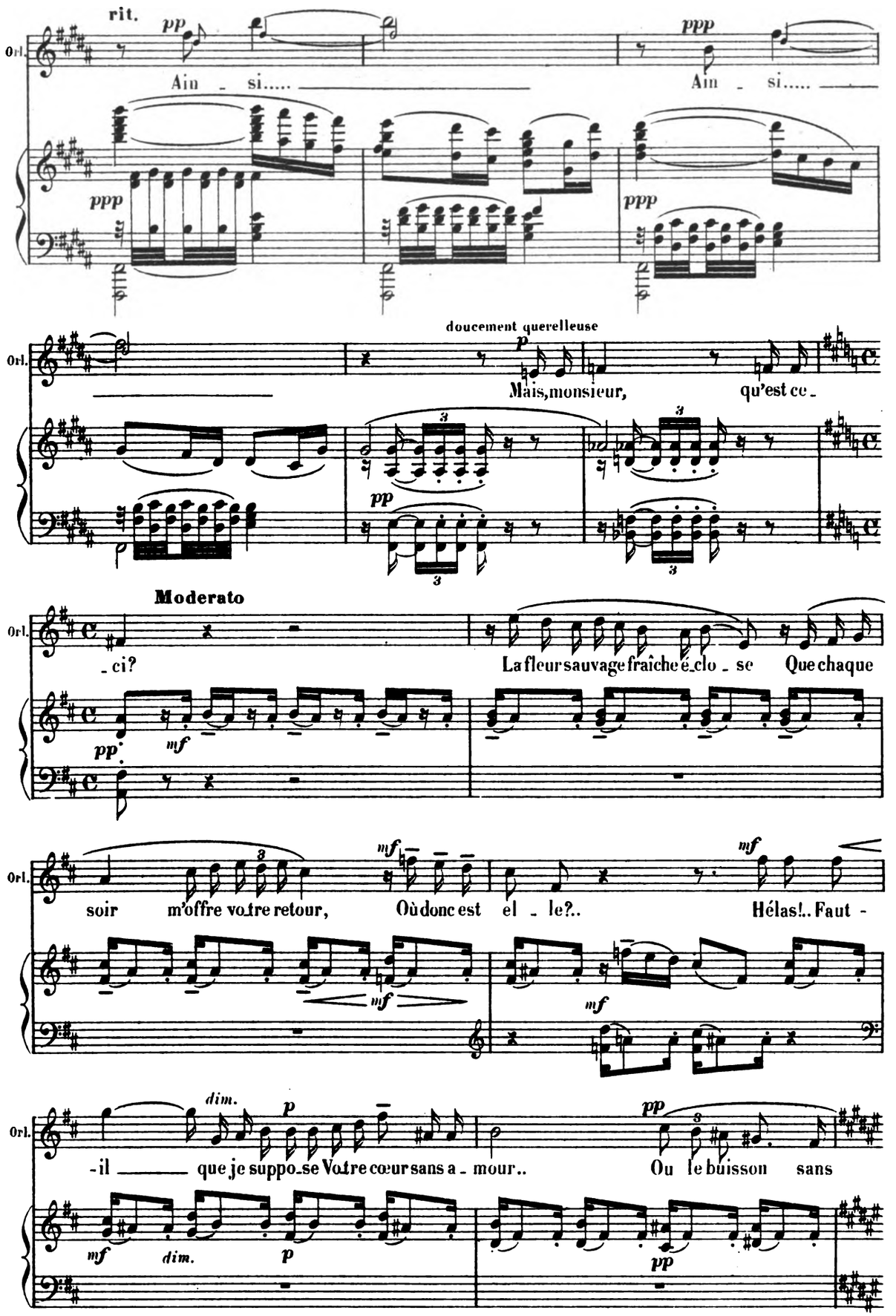

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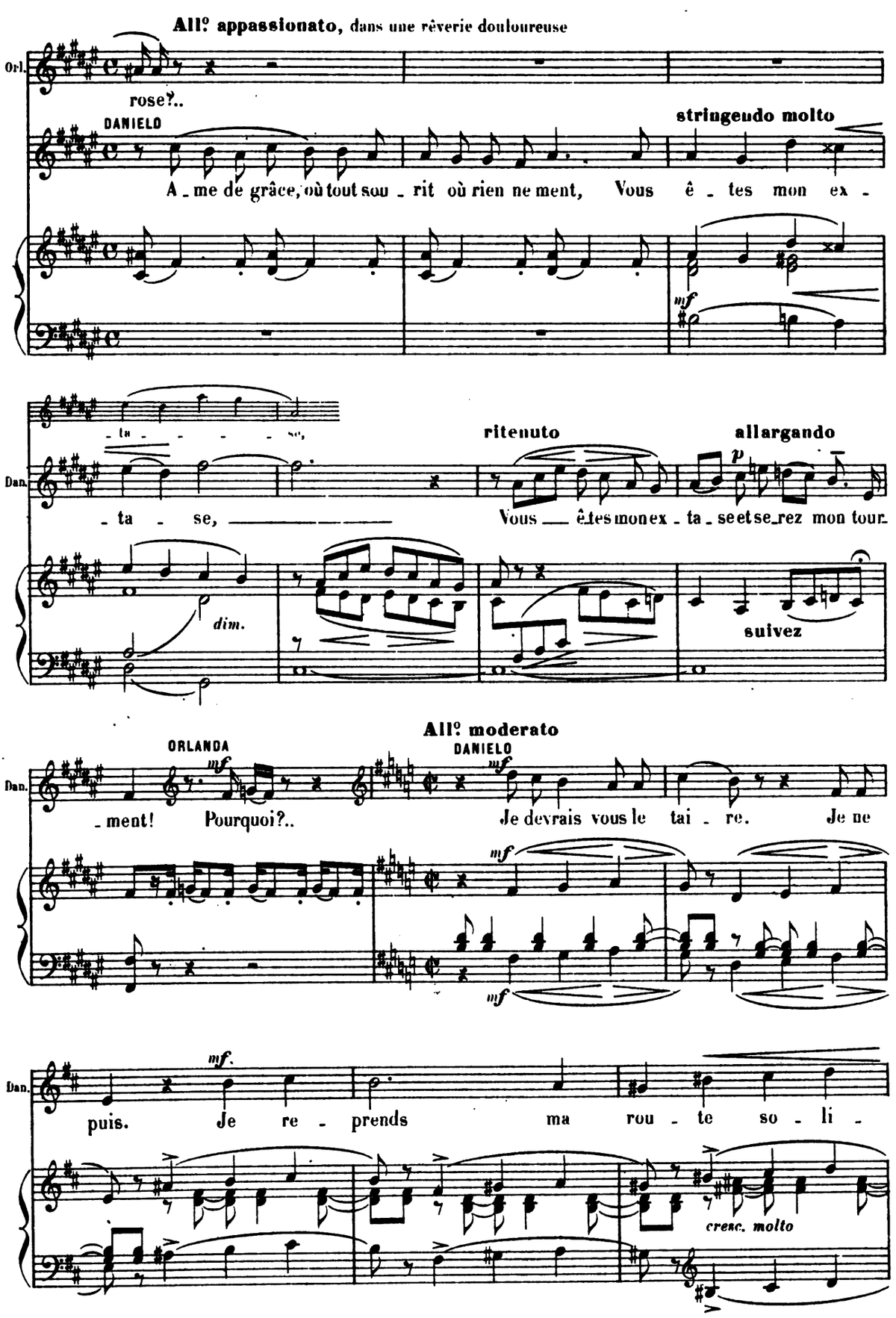

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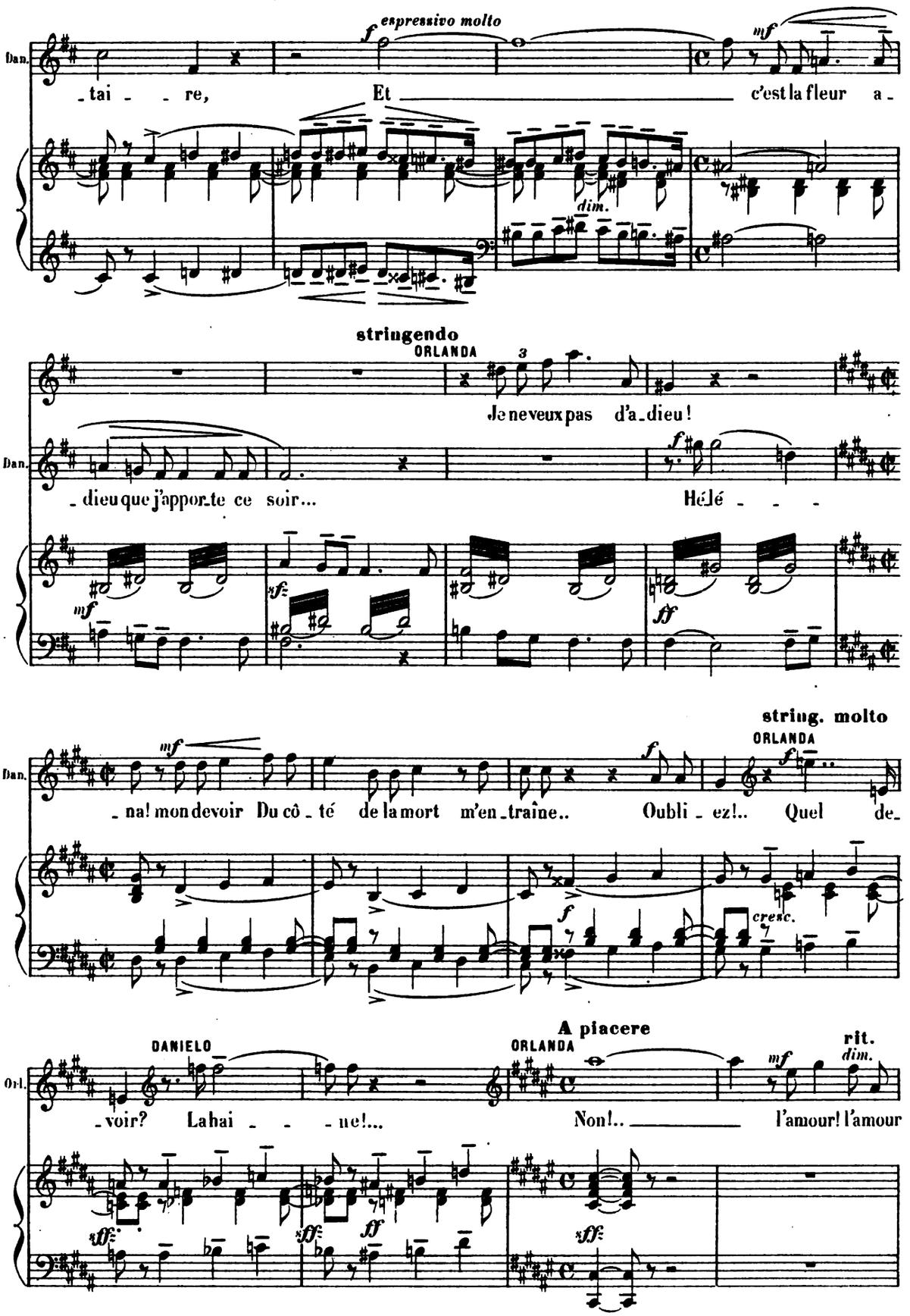

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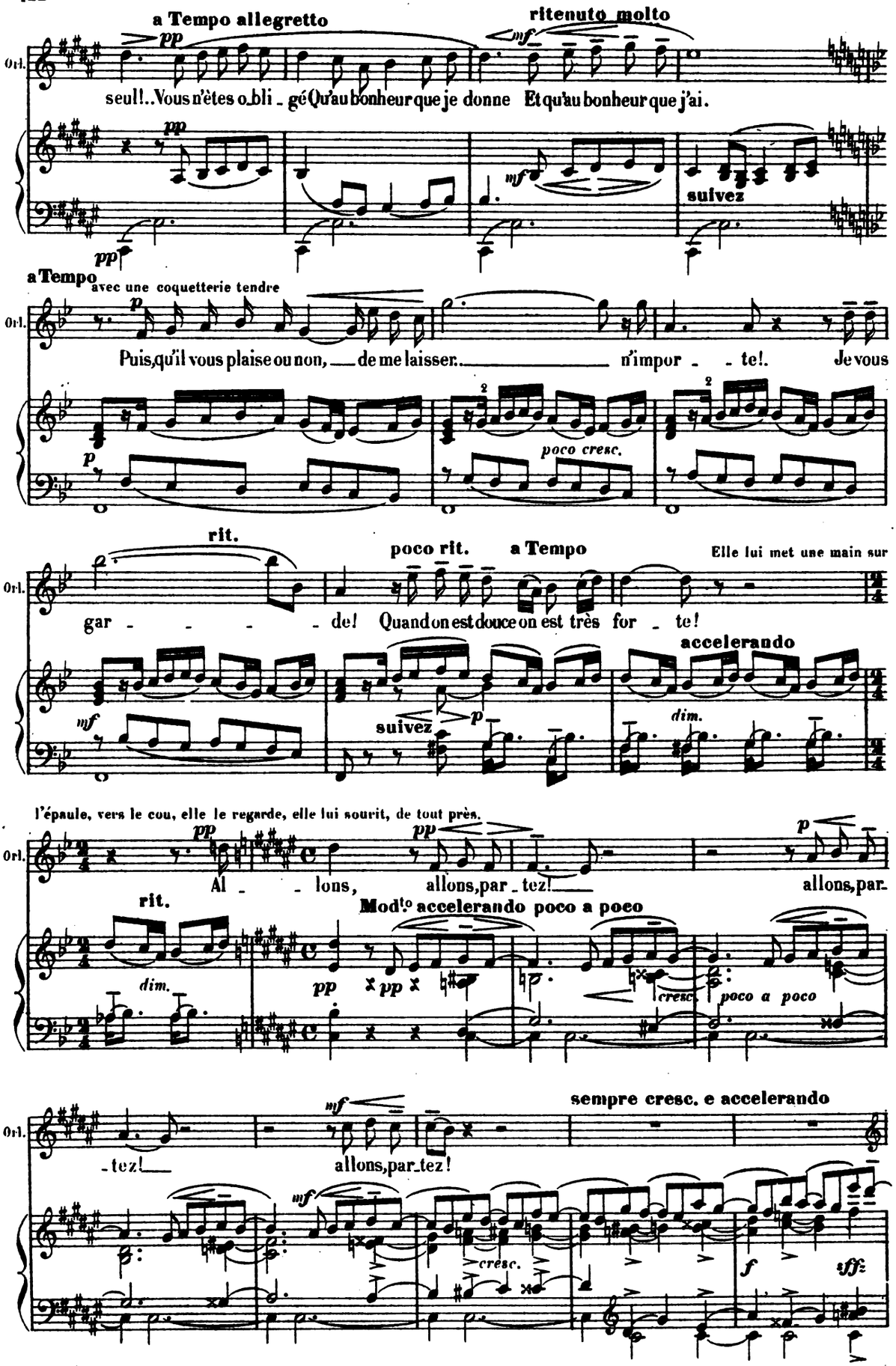

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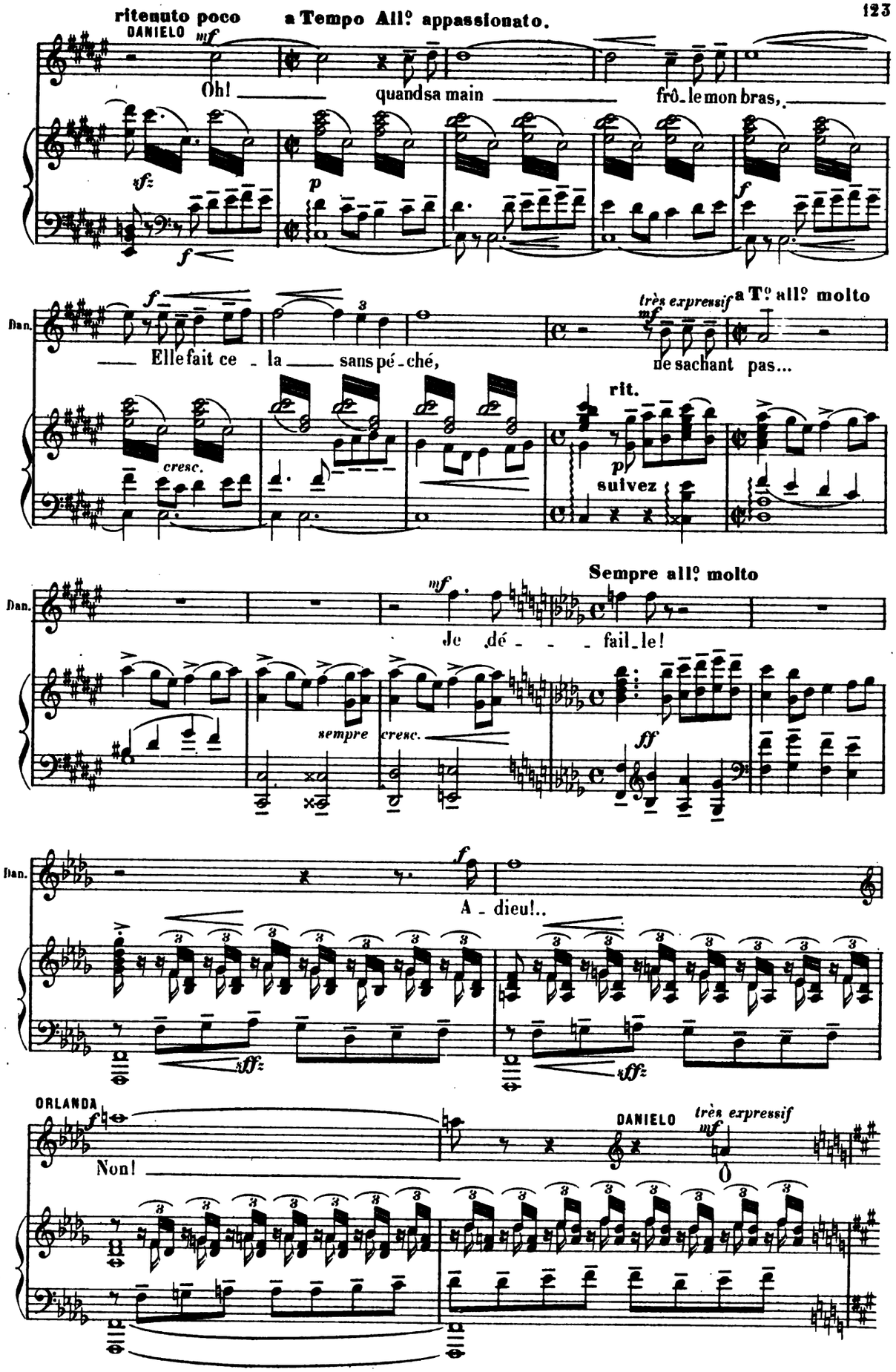

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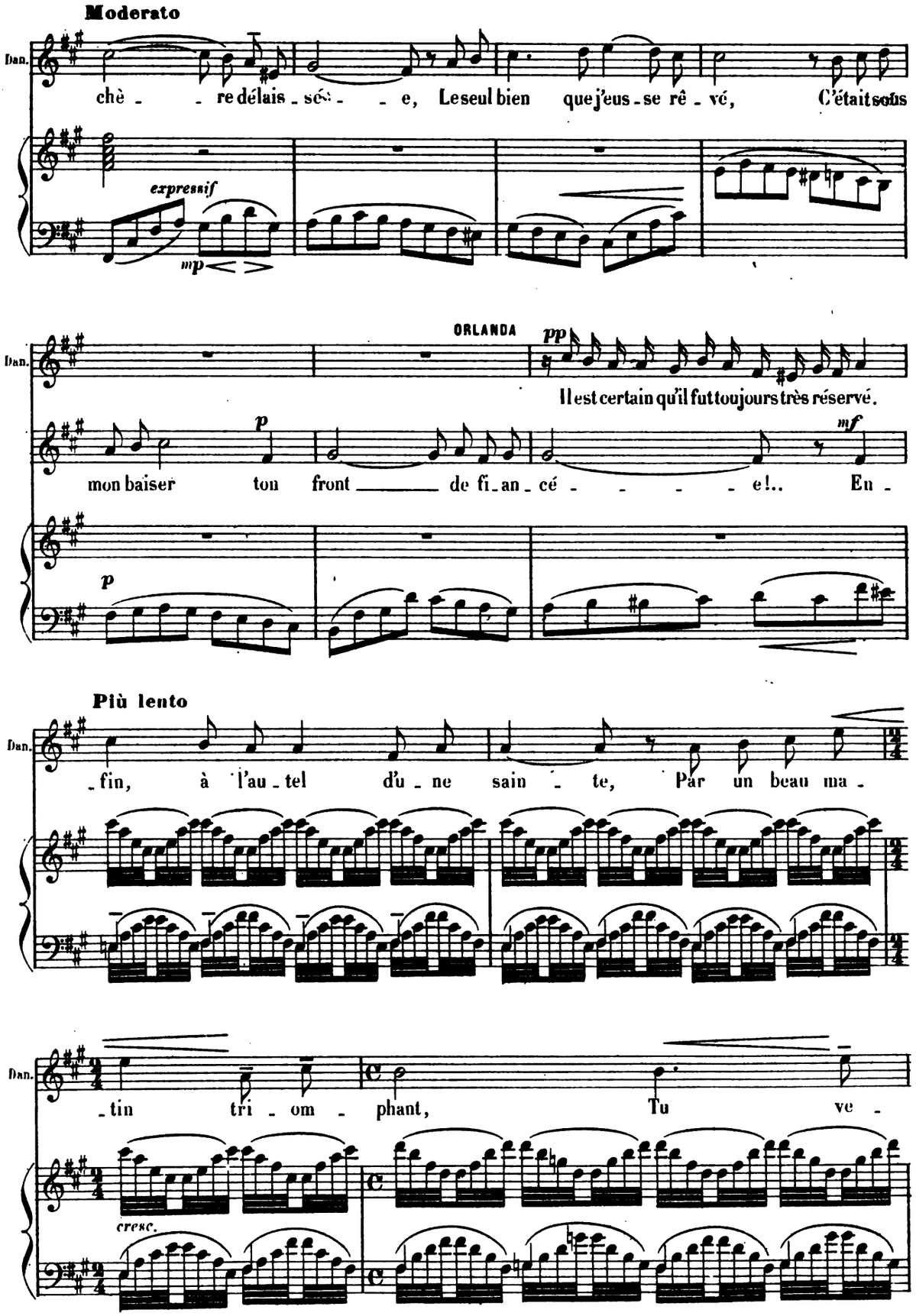

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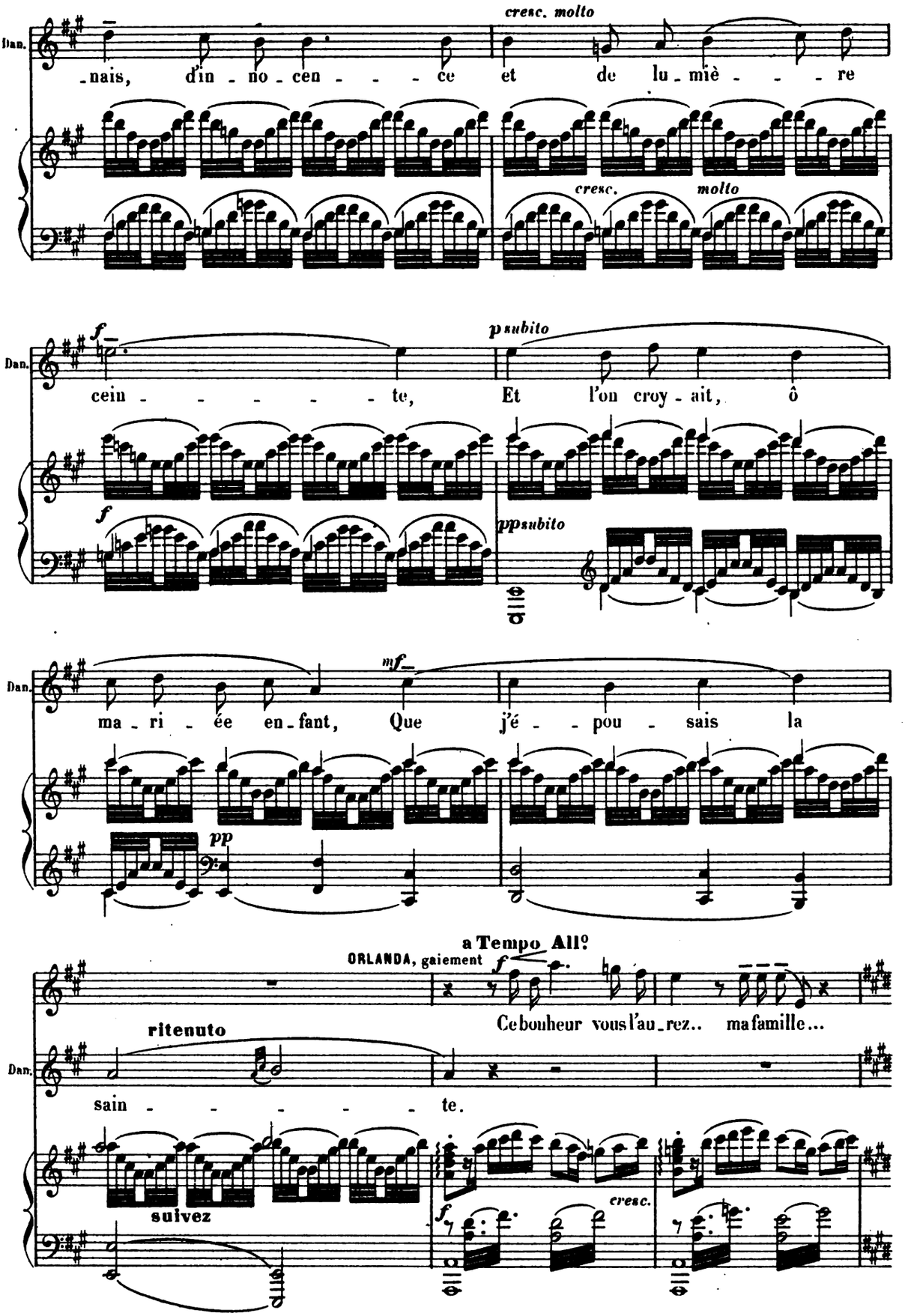

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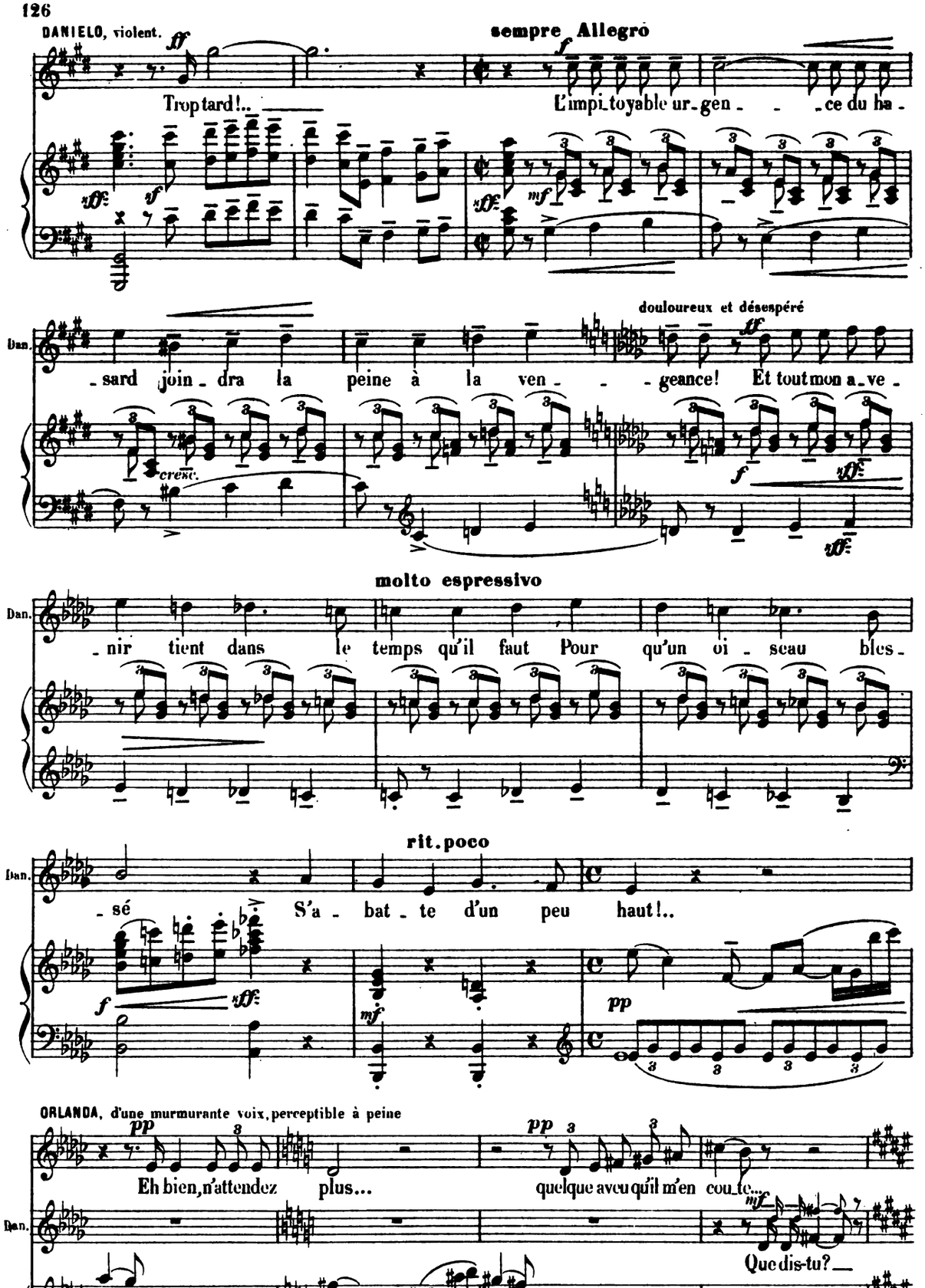

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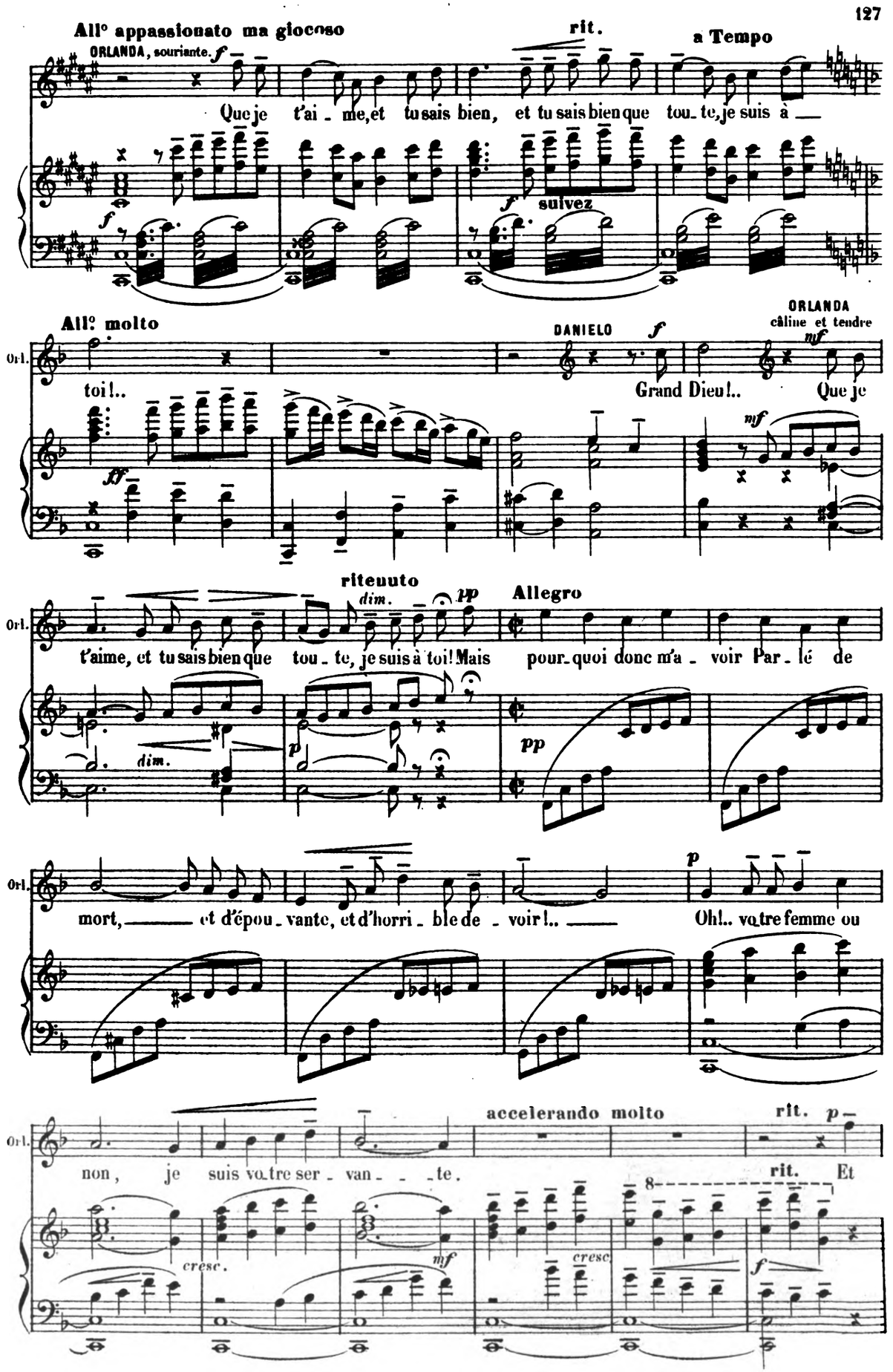

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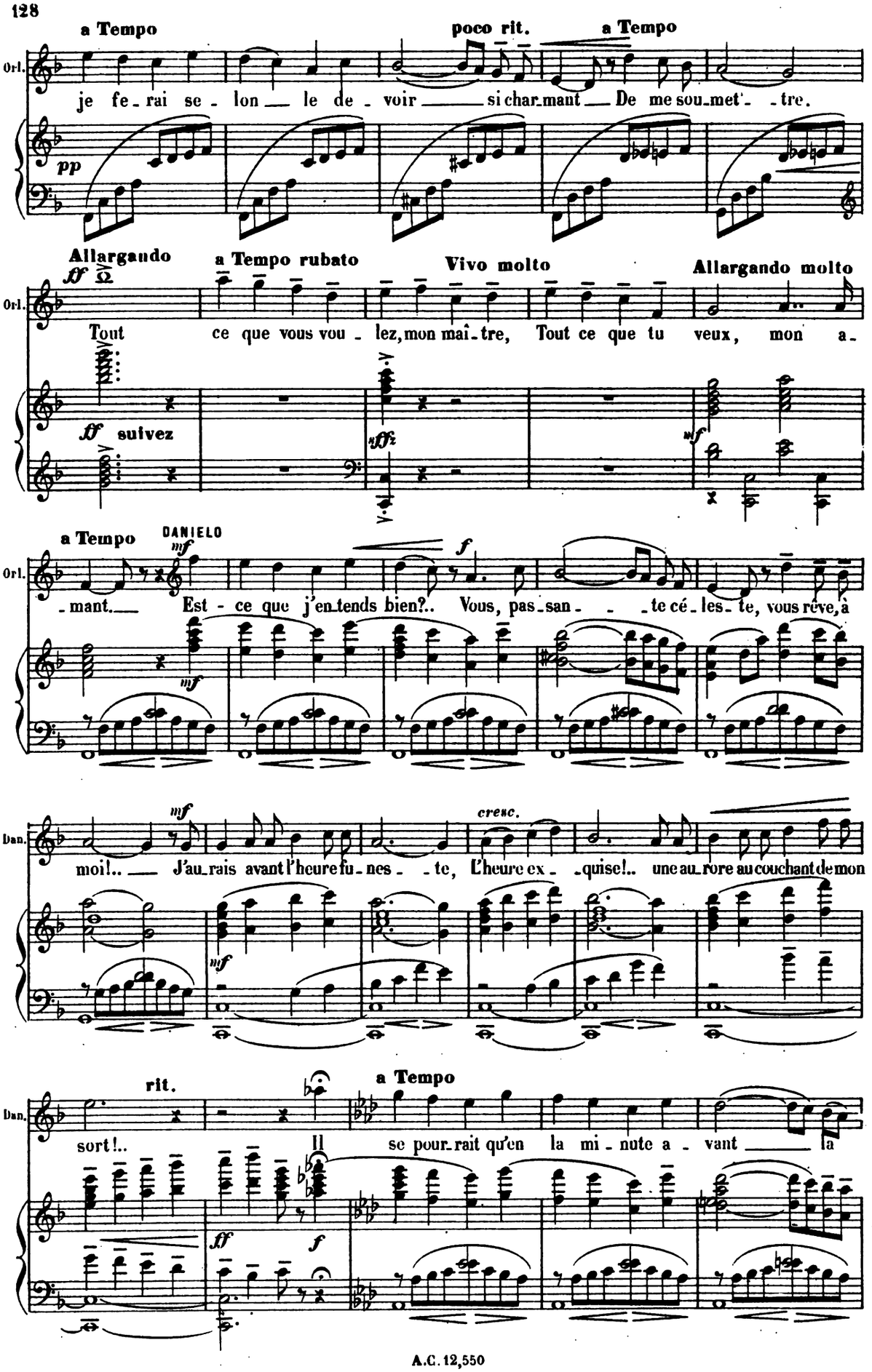

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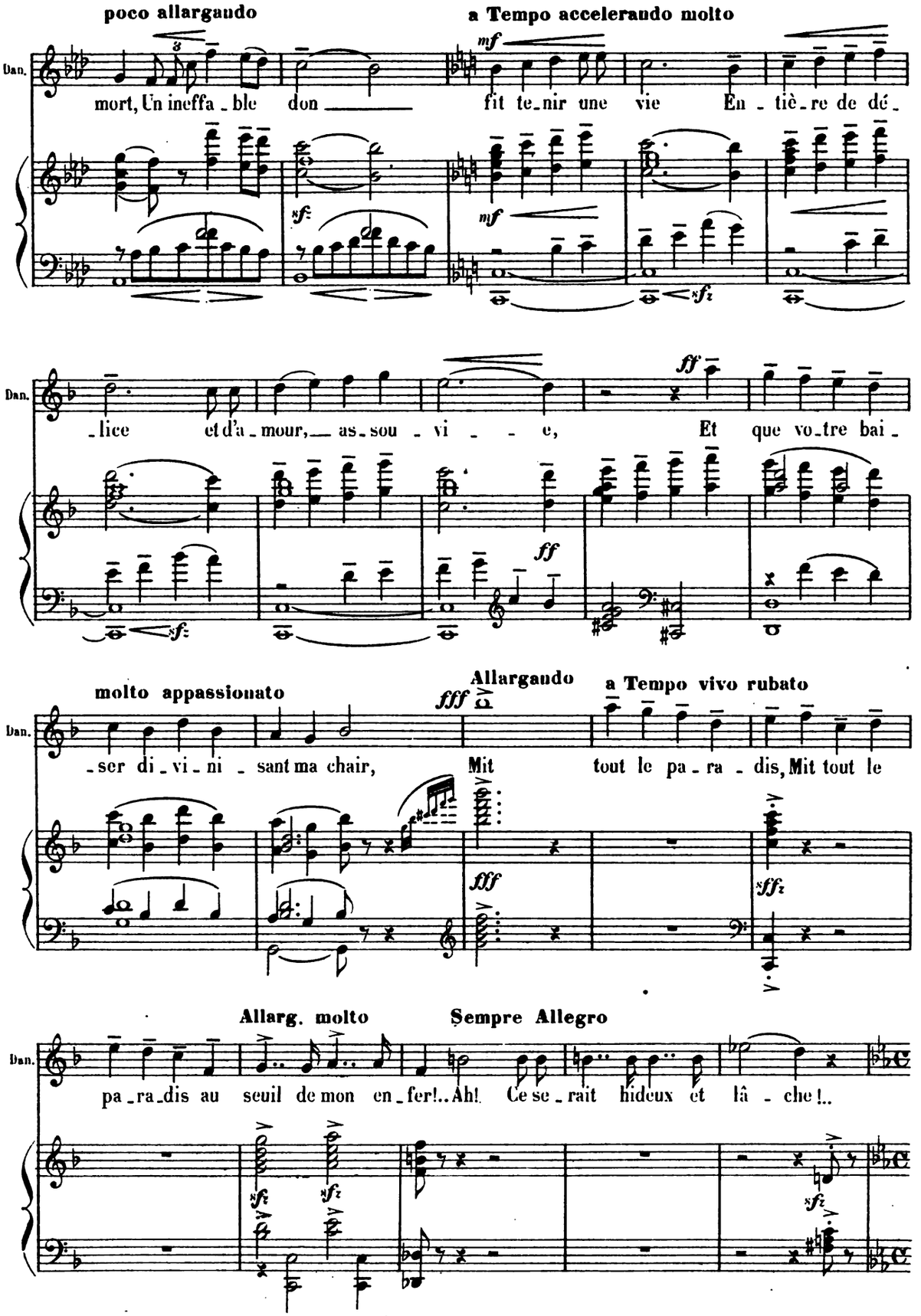

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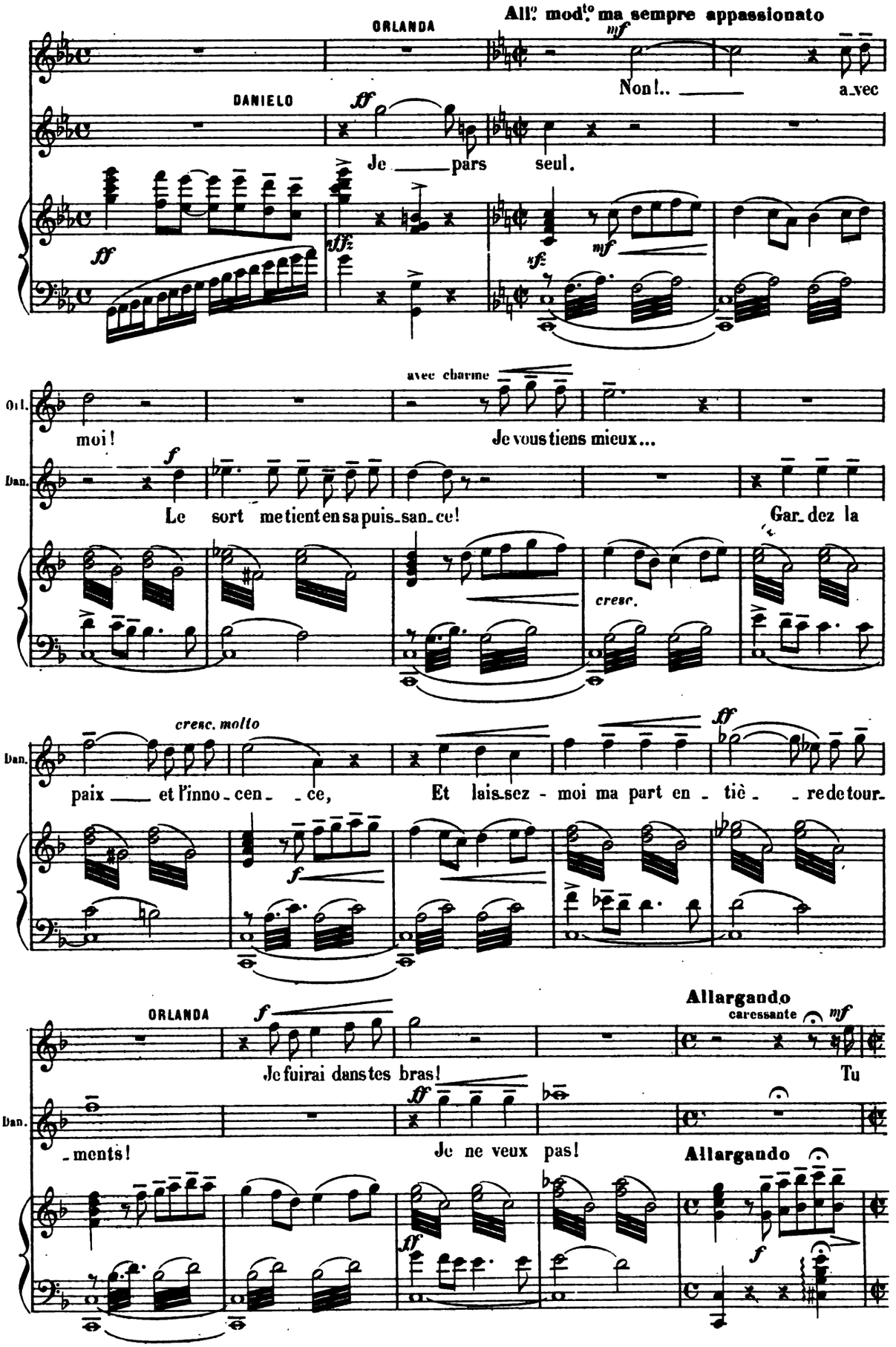

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a Tempo All.º vivo

DANIELO

a Tempo All.º molto

Orl.

mens!... Hé_lé_ _ _ _ _ _na!...

cresc. molto

Orlanda va au vitrail du fond dont elle ouvre vivement l'autre battant. Alors, sous le magnifique clair de lune et sous le ciel d'étoiles, apparaît toute la terrasse de marbre et la cimade des arbres du jardin. Sur la terrasse une allée de lauriers roses, assez espacés, qui continue l'escalier invisible, s'élargit jusqu'à l'écartement de tout le vitrail grand ouvert.

ORLANDA All.º moderato

L'ombre _____ est clai_ _ _ _re et

poco accelerando

Orl.

tu con_nais la rou_ _ _ _ _te. Par_tons!

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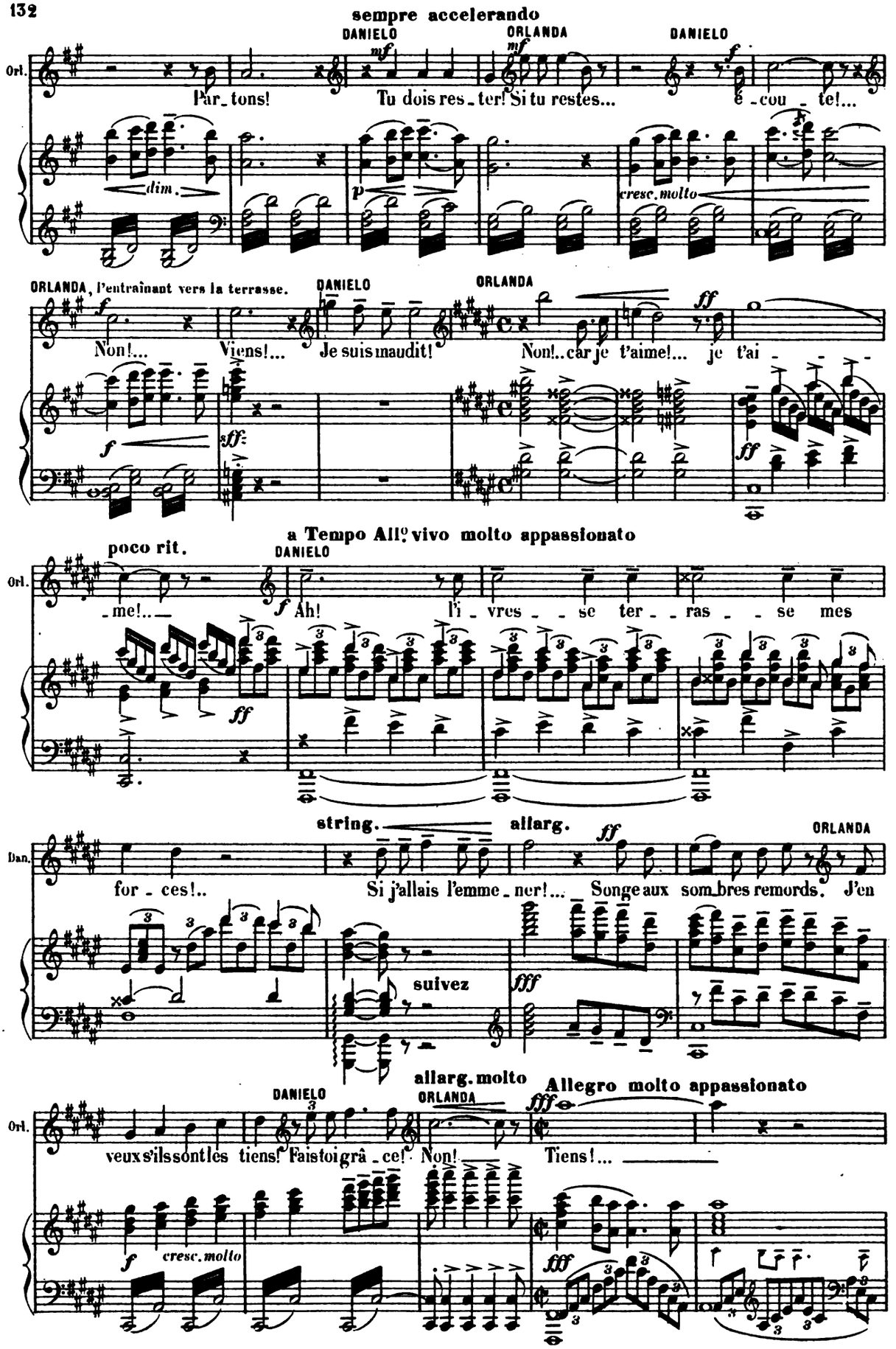

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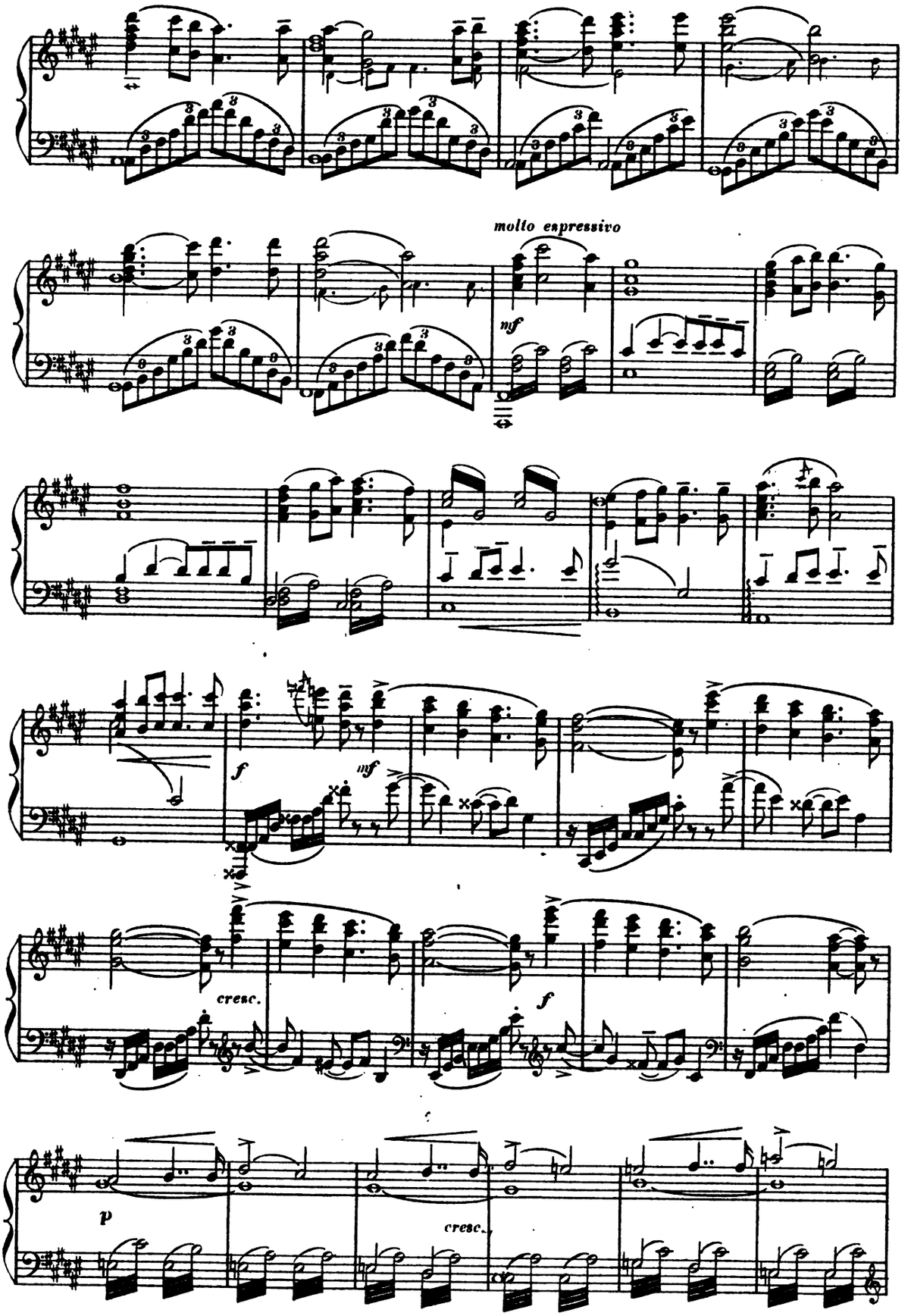
RIDEAU



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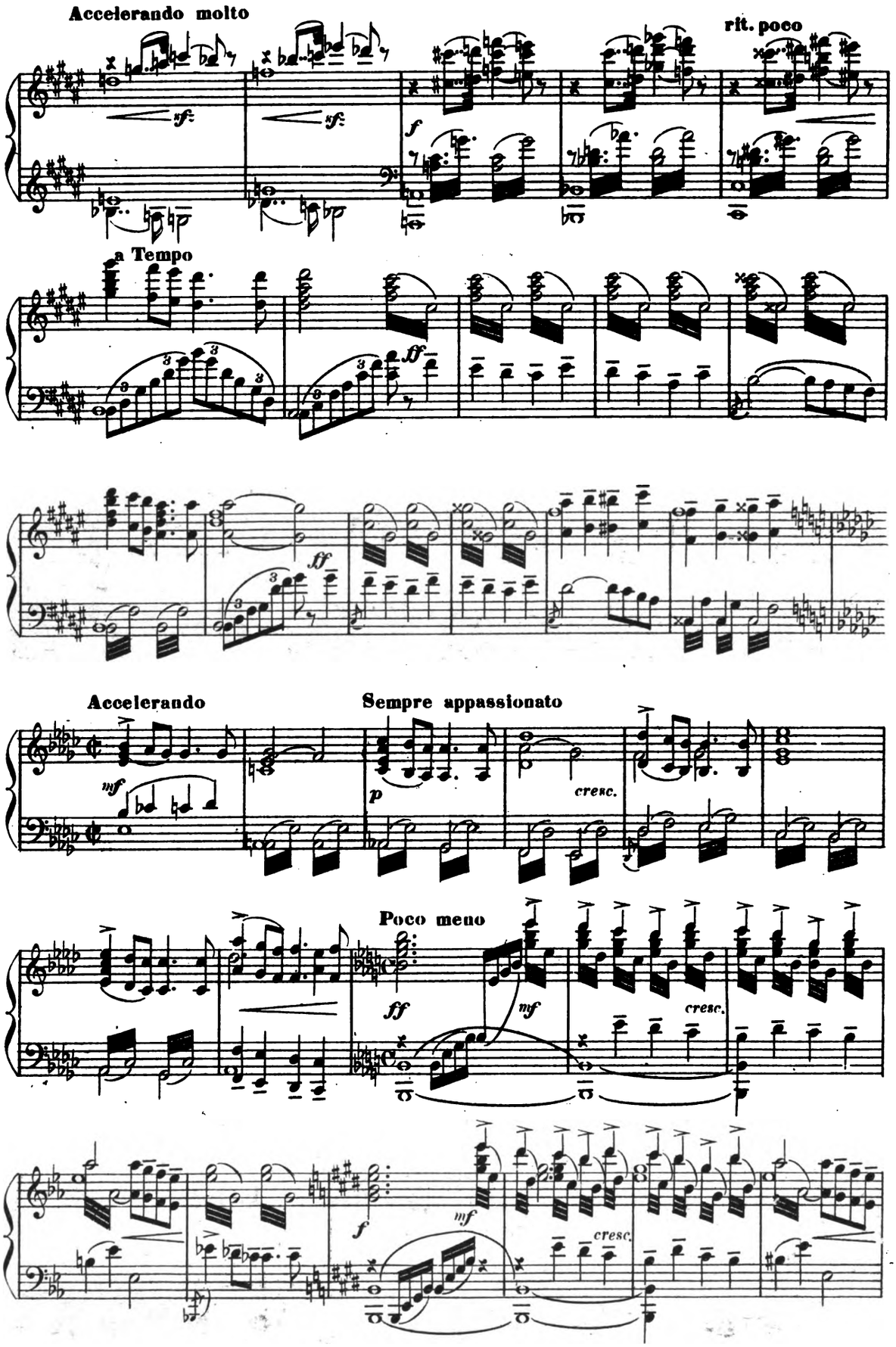

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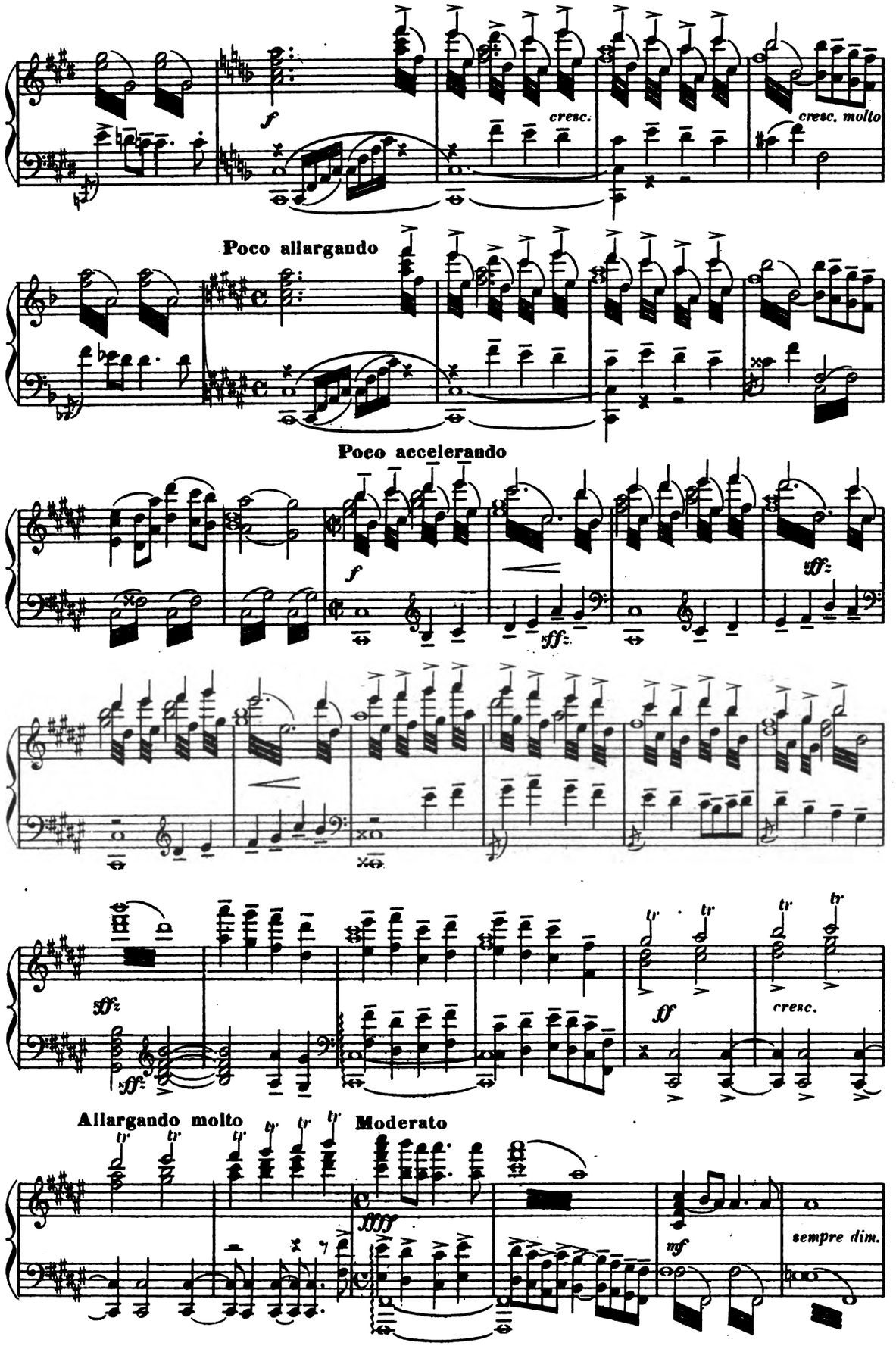

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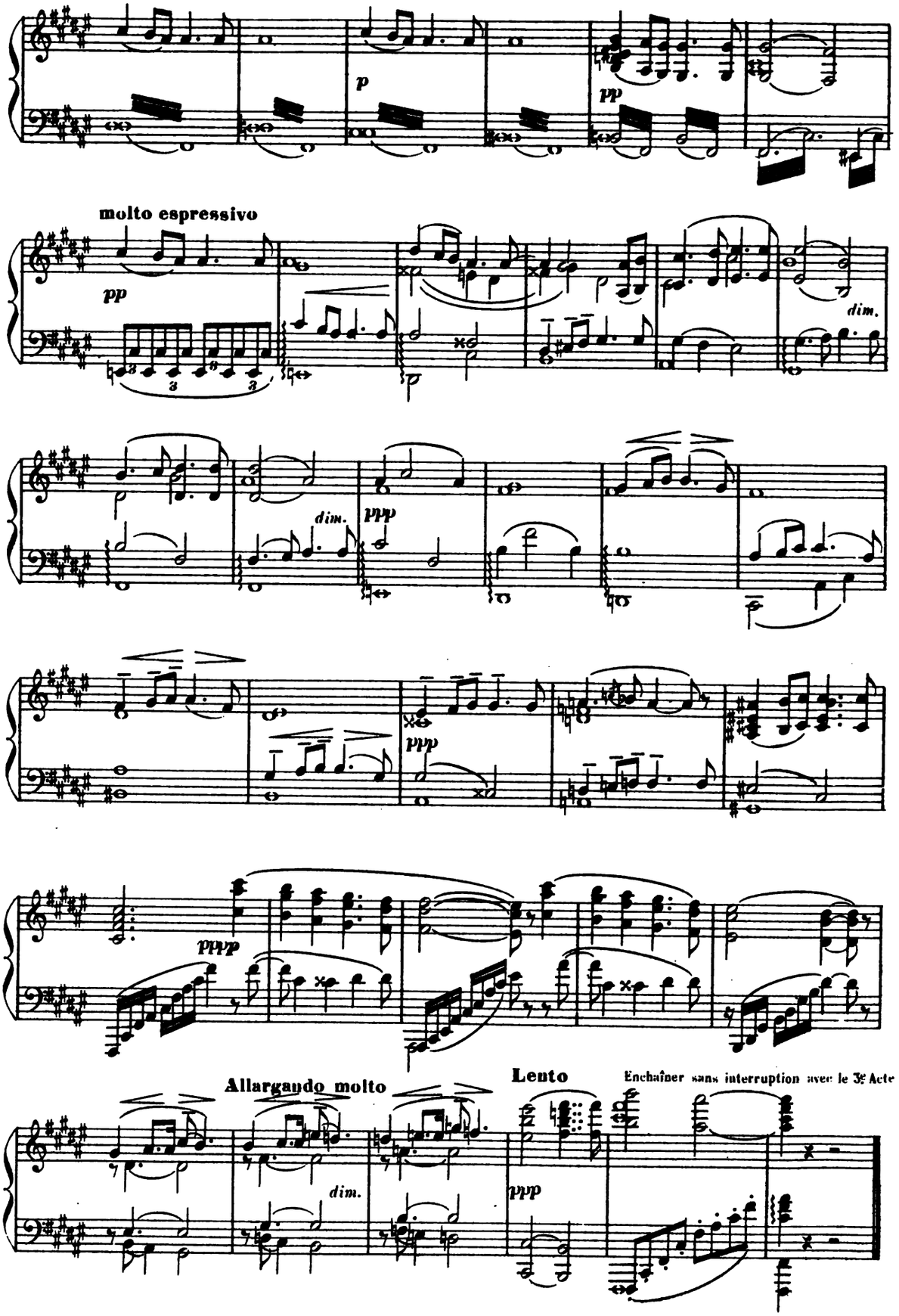

Fin du 2e Acte

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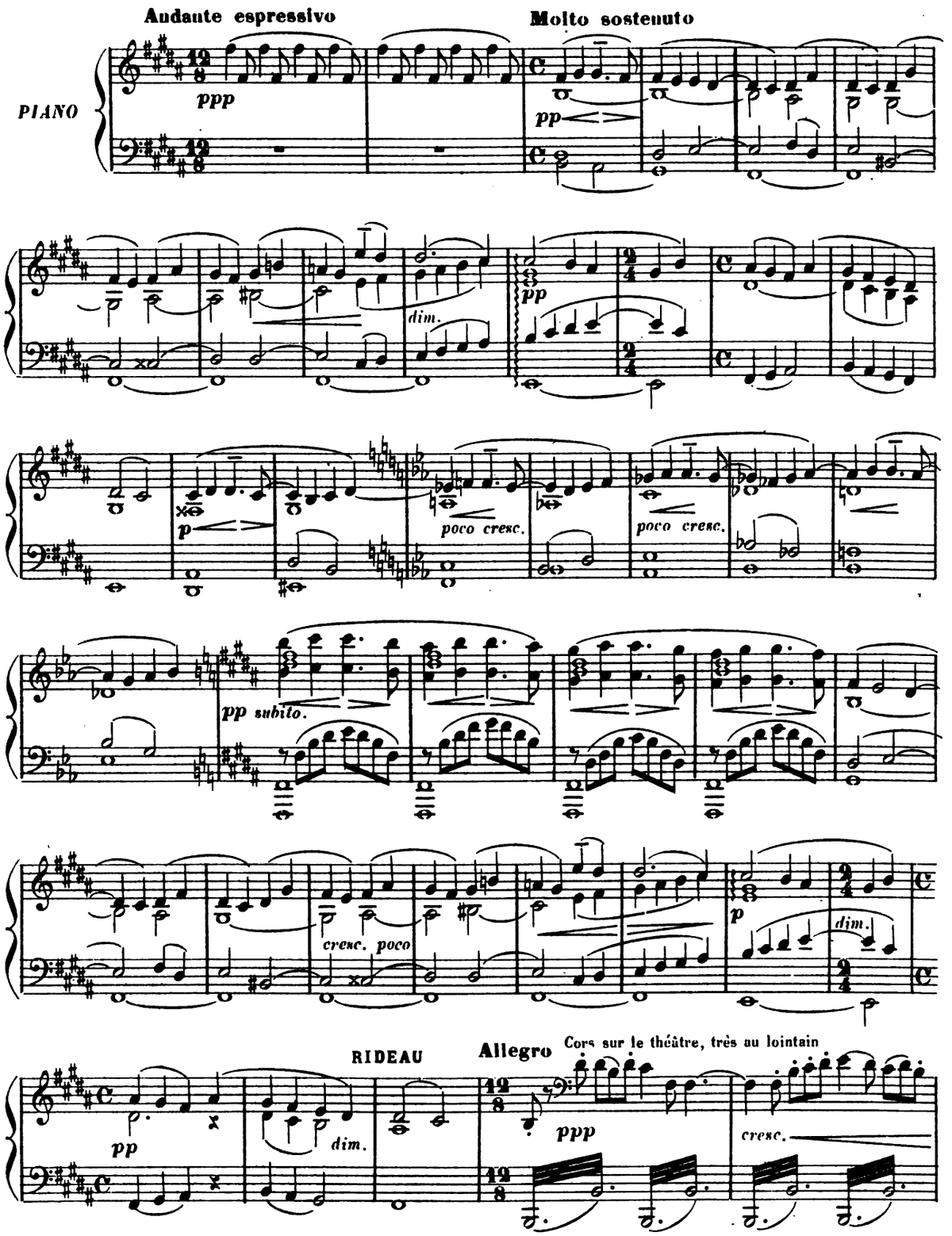
ACTE III

Une chambre assez peu vaste et tout encombrée de meubles d'étoffes, de coussins épars.

SCÈNE I

ORLANDA, DANIELO, endormi, puis CHIARINA;
UNE VOIX dans la coulisse, CHŒUR, CORS DE CHASSE.



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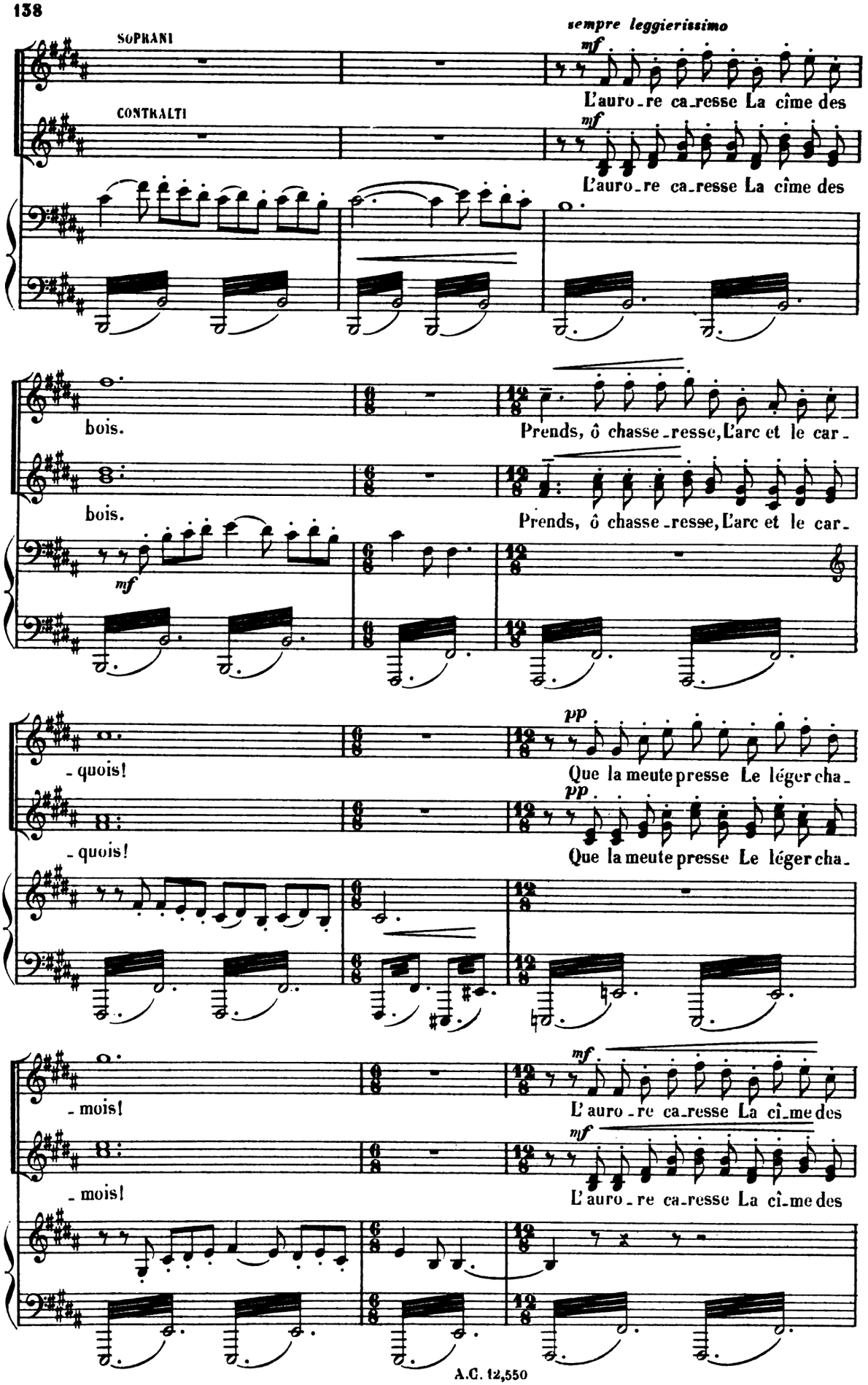

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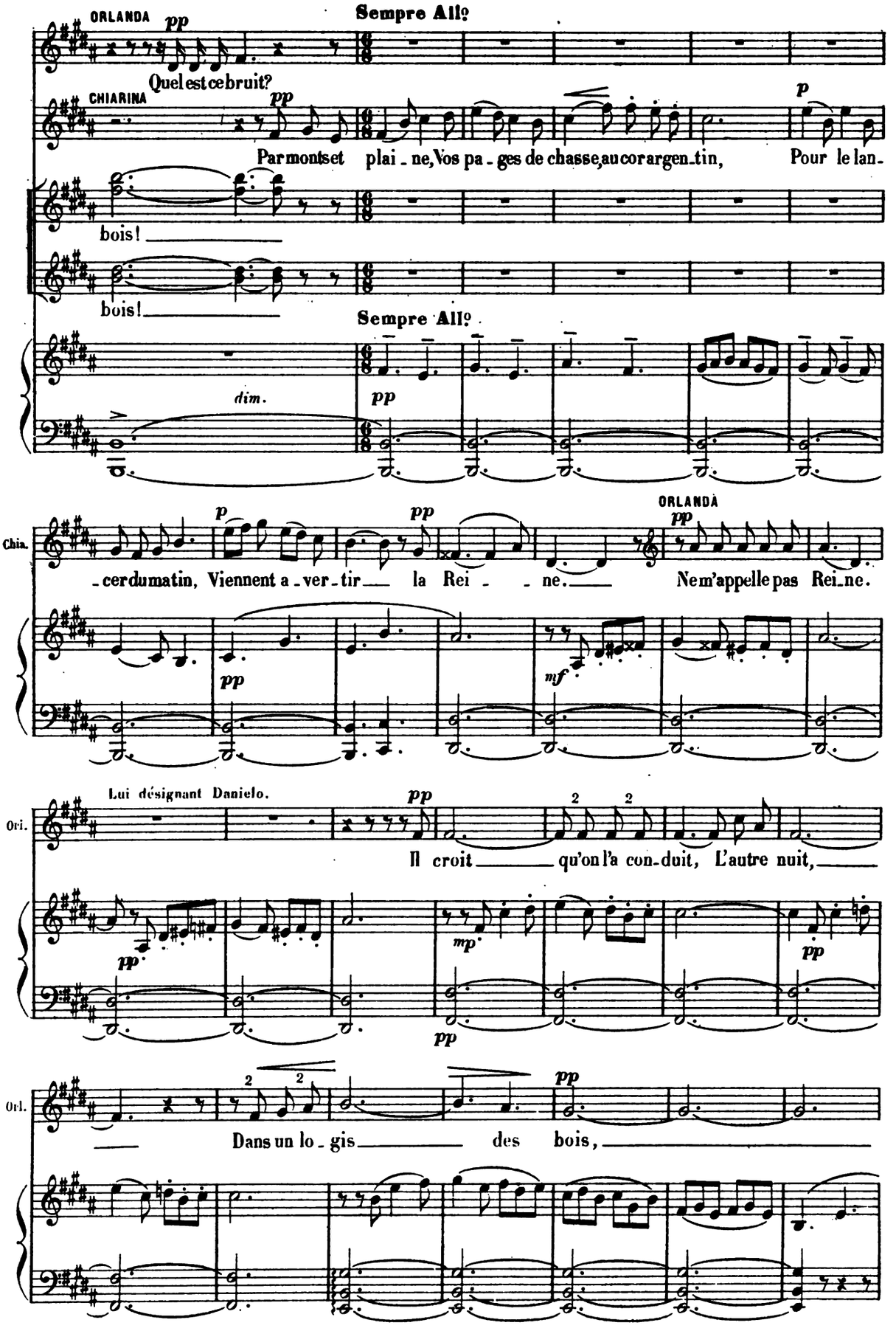

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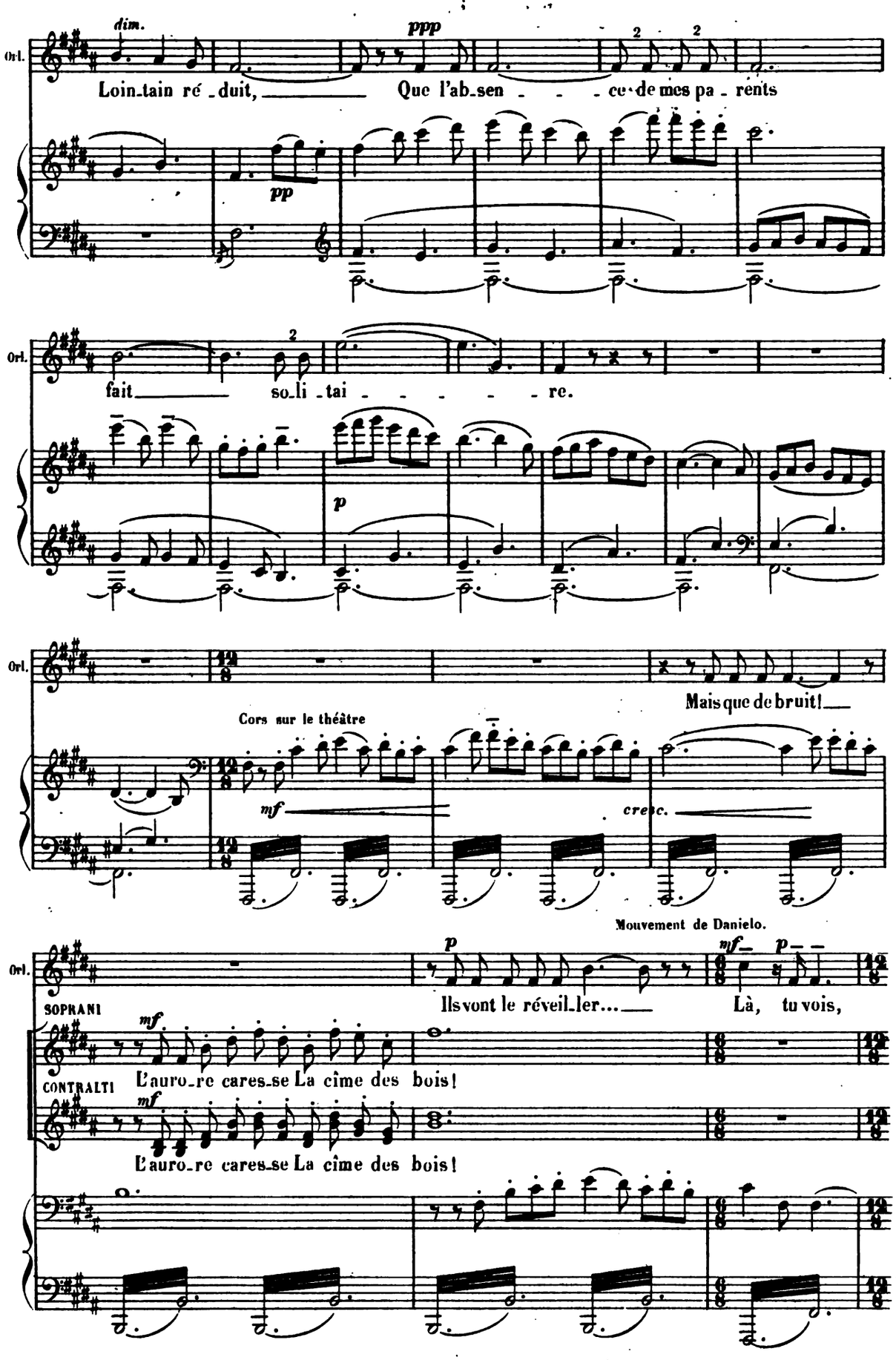

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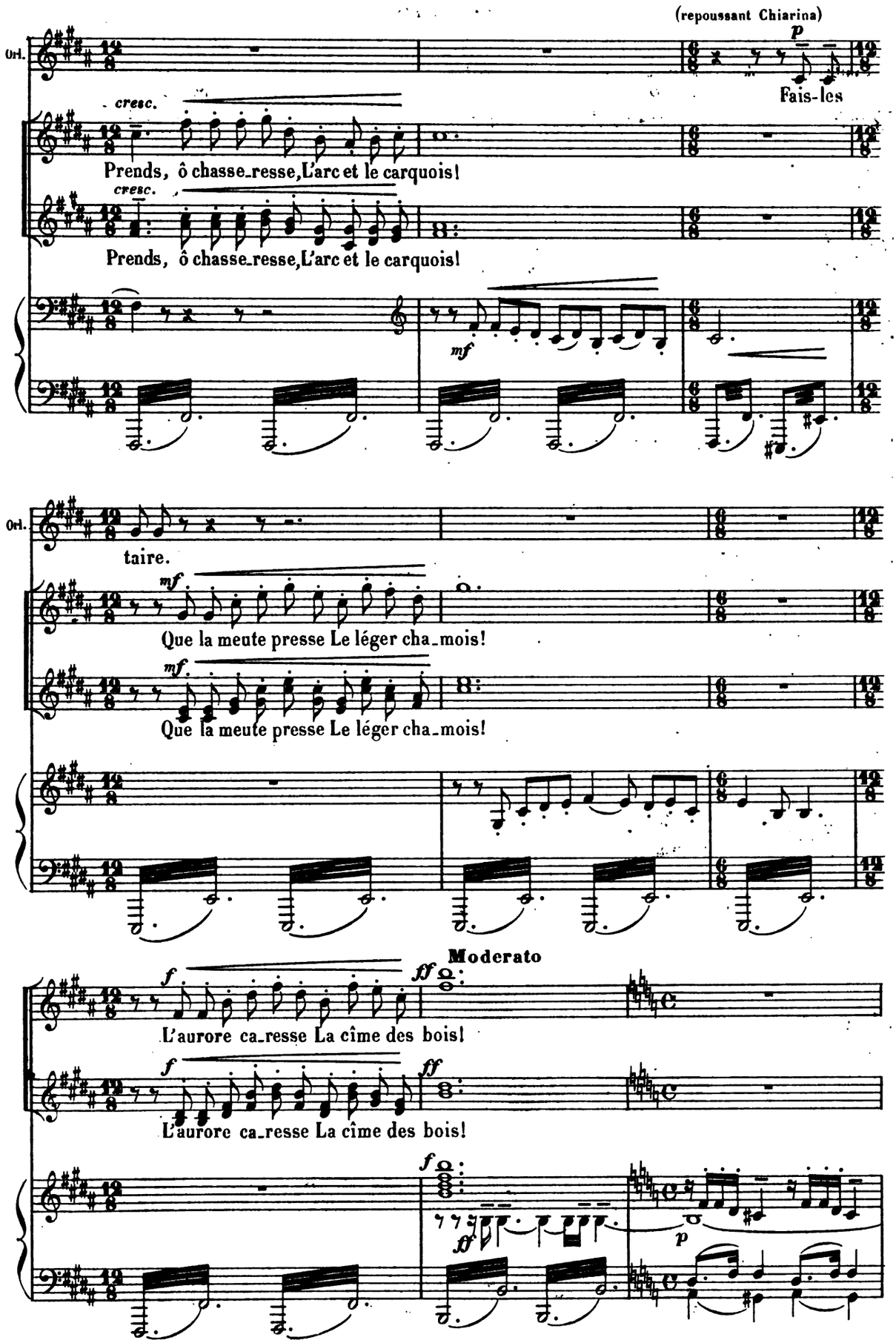

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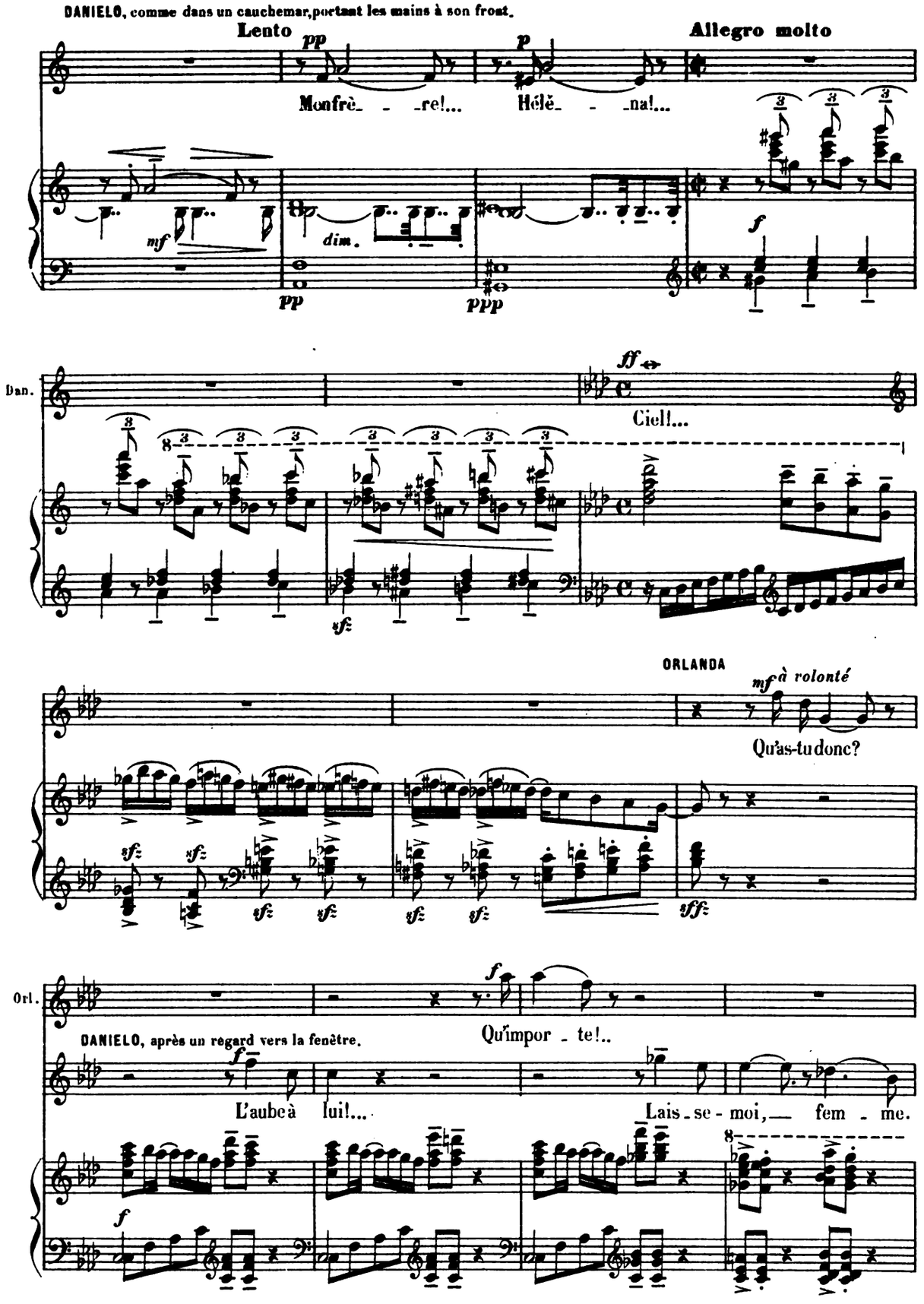
SCÈNE II

ORLANDA, DANIELO



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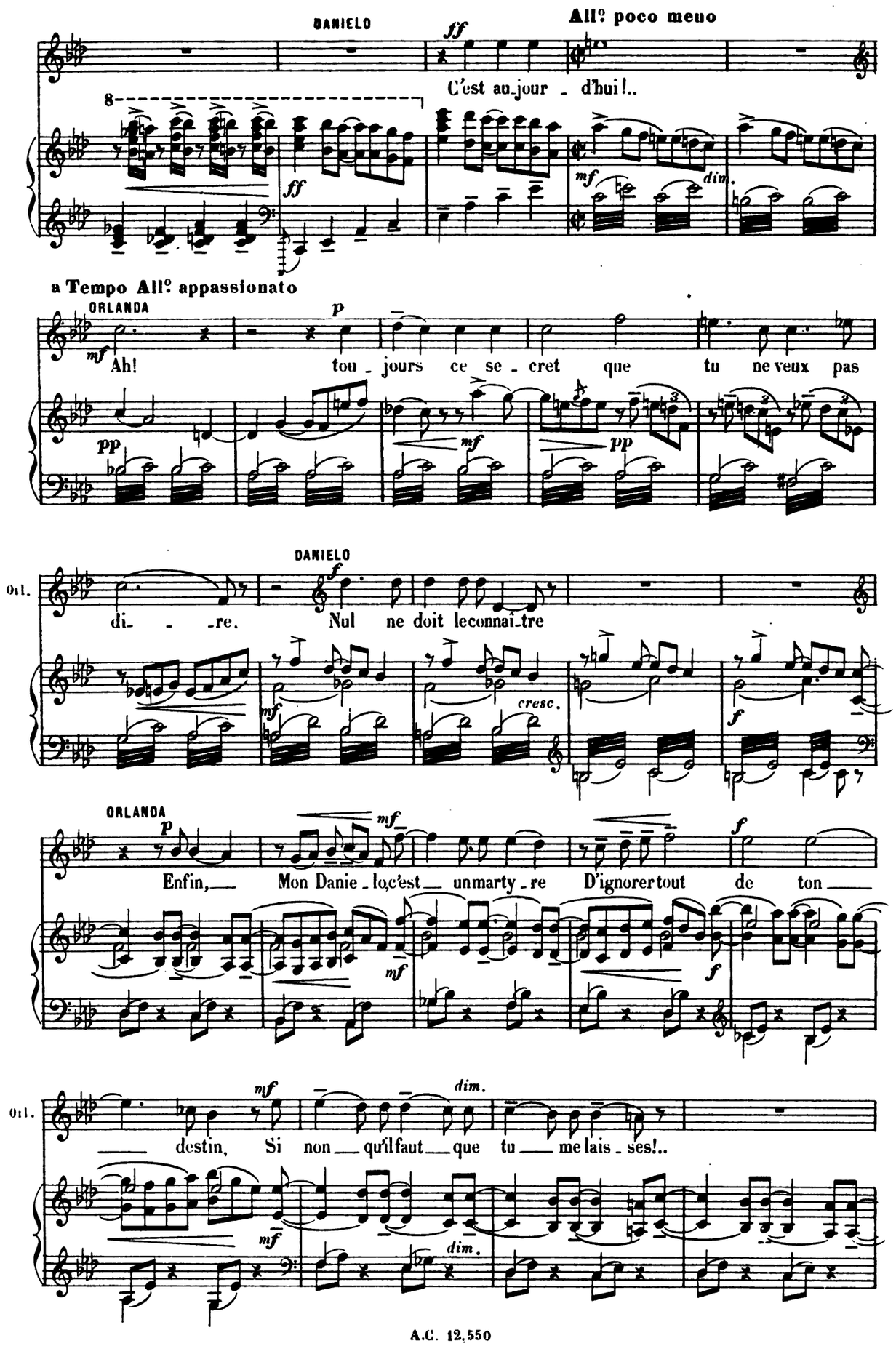

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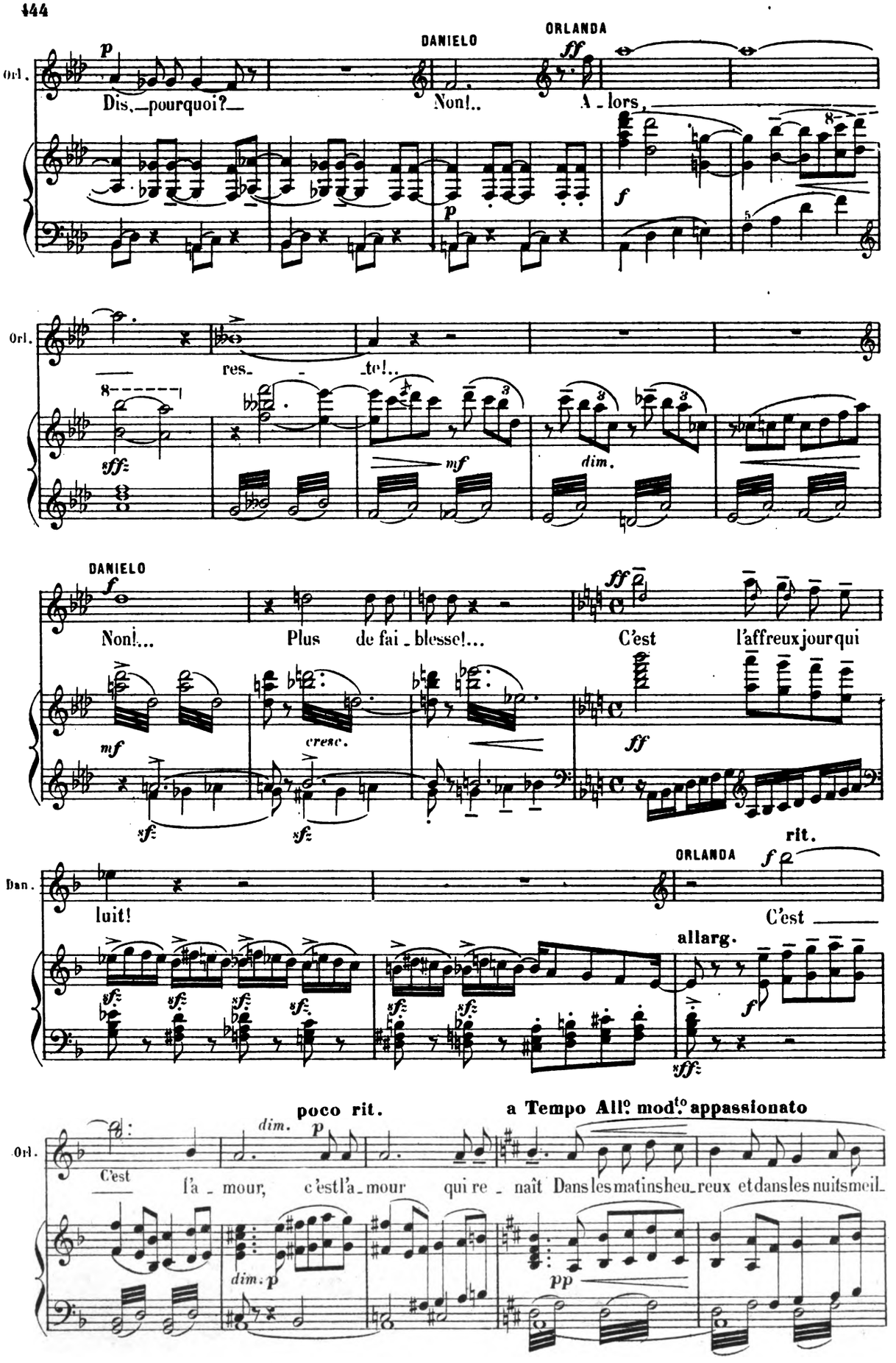

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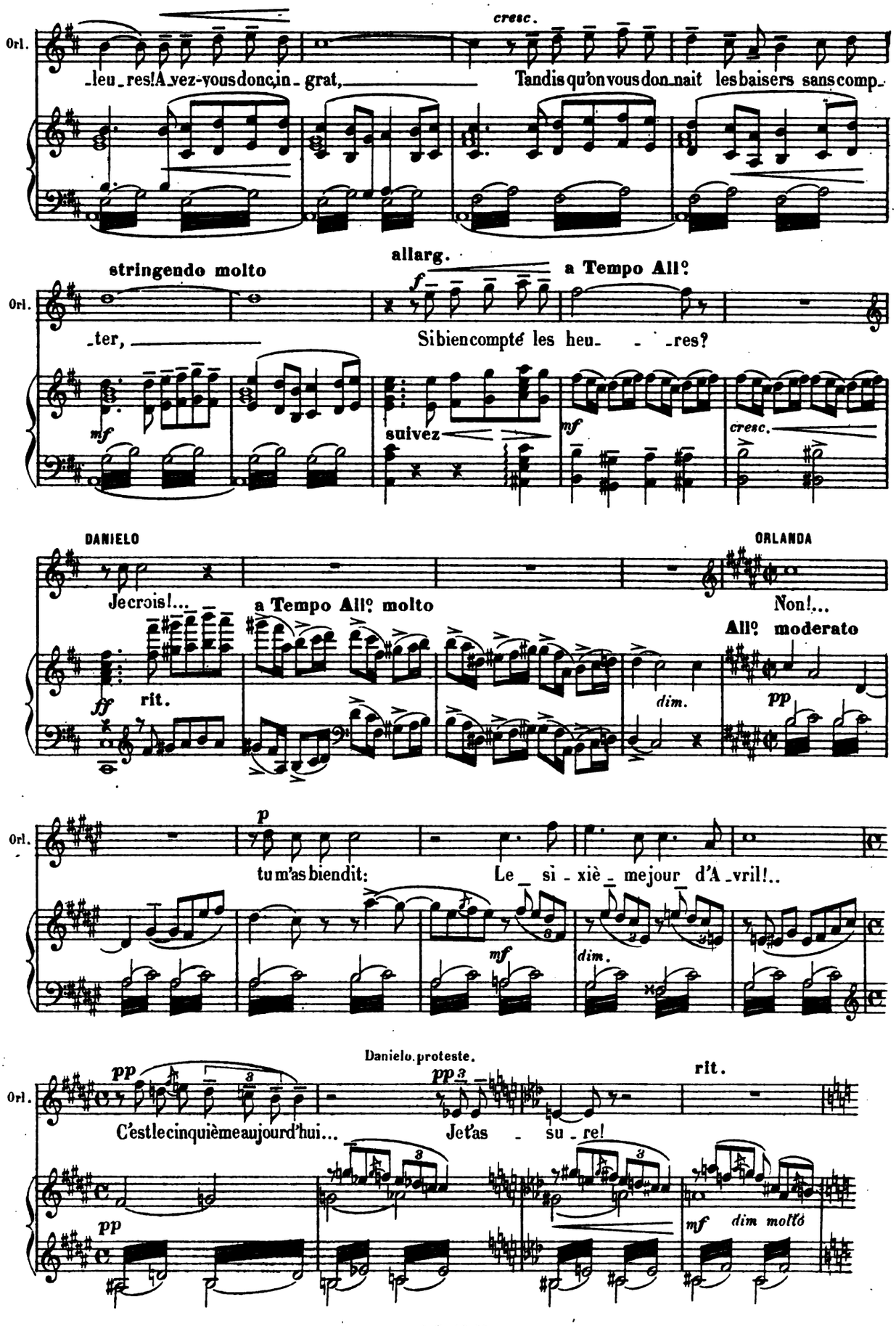

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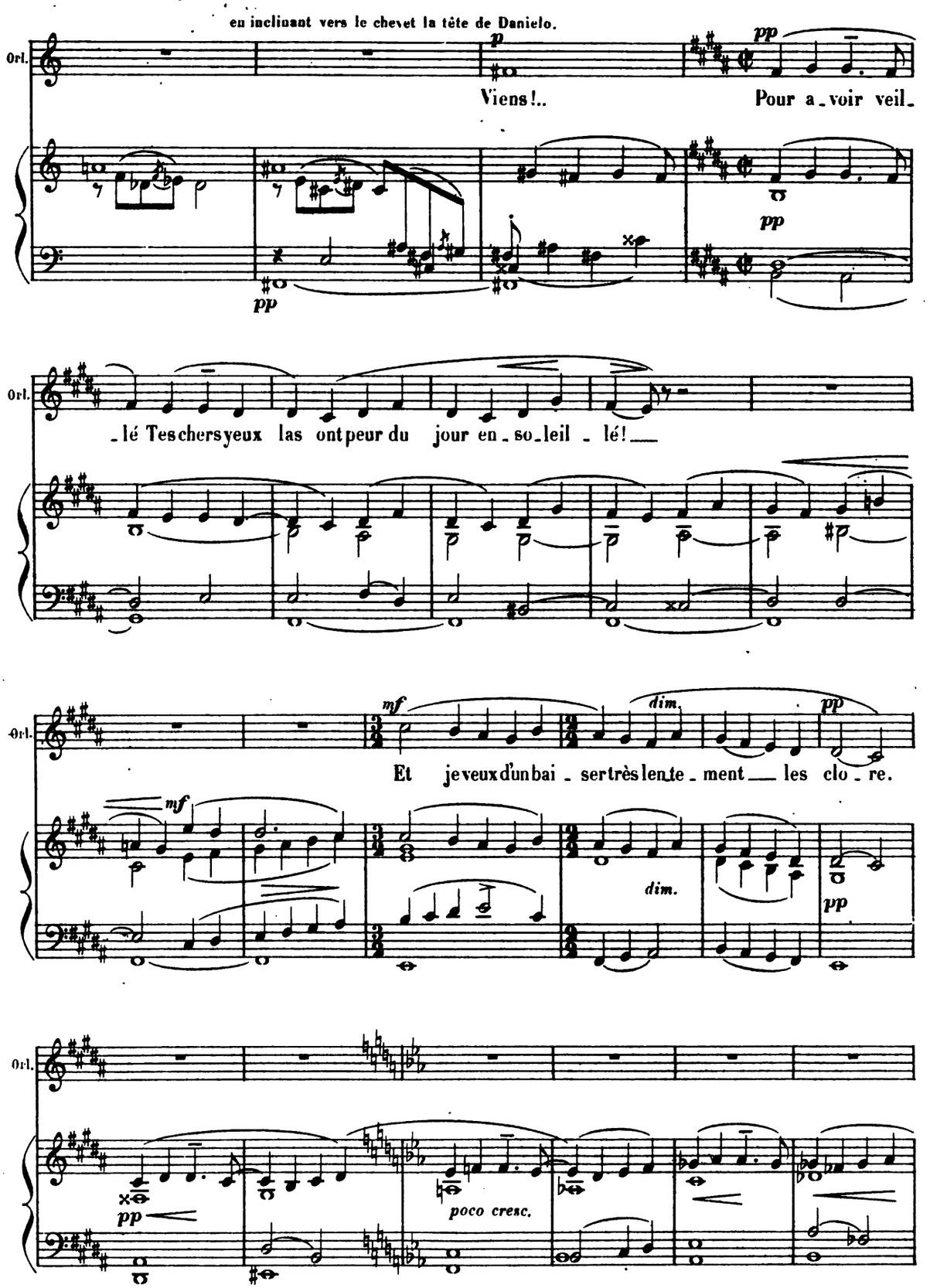

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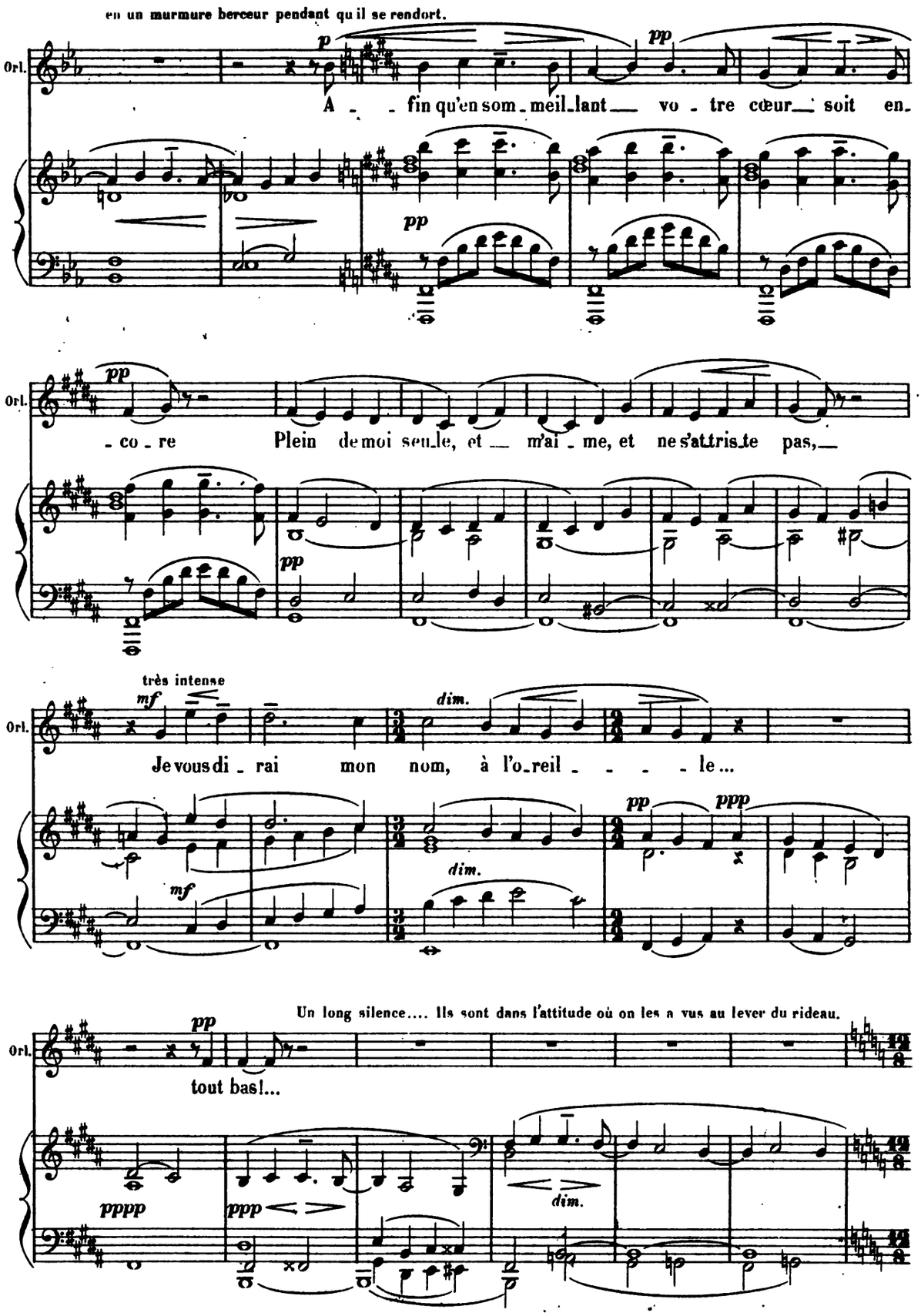

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SCÈNE III

ORLANDA, DANIELO endormi, CHIARINA, puis PANTASILÉE

Allegro mod^to

ORLANDA, faisant signe à Chiarina de ne point faire de bruit.

Elle détache les lourdes tentures du lit, qui dès lors, cachent presque entièrement Danielo, et monte vers Chiarina au fond, tout près de la porte.

p

Qu'est-ce?... Il dort.

CHIARINA ouvre vivement la porte du fond.

pp

Madame!... Quelque mal.

Allegro mod^to

ppp

suivez

Chia.

pp

-heur sans doute!.. U-ne fem-me demande à vous parler.

Accelerando

Chia.

mp

Un air étrange, toute ému-e, avec des cheveux fous.

mp

ORLANDA

a Tempo

CHIARINA

mp

Plus tard. Depuis trois jours son

mf

pp

ppp

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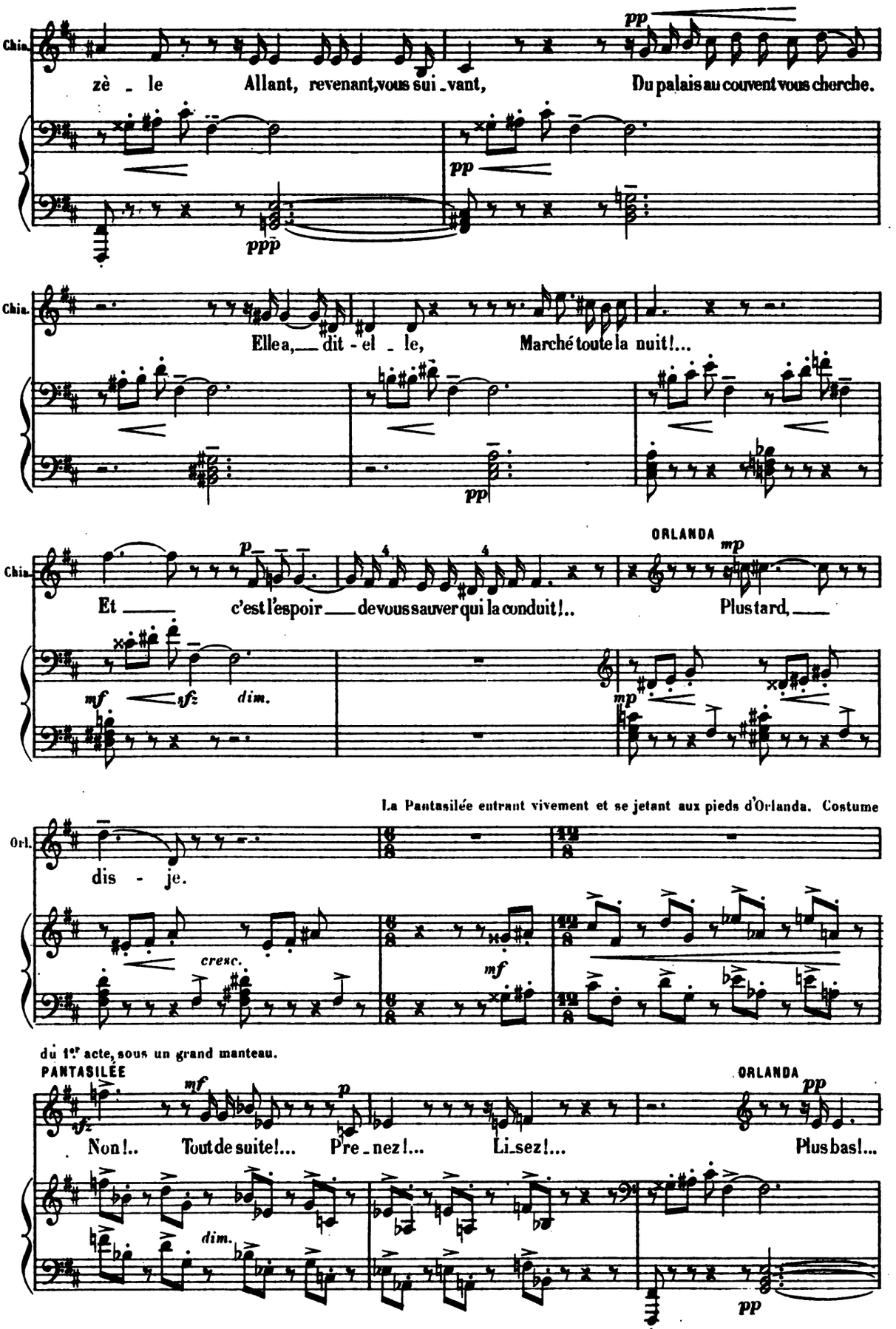

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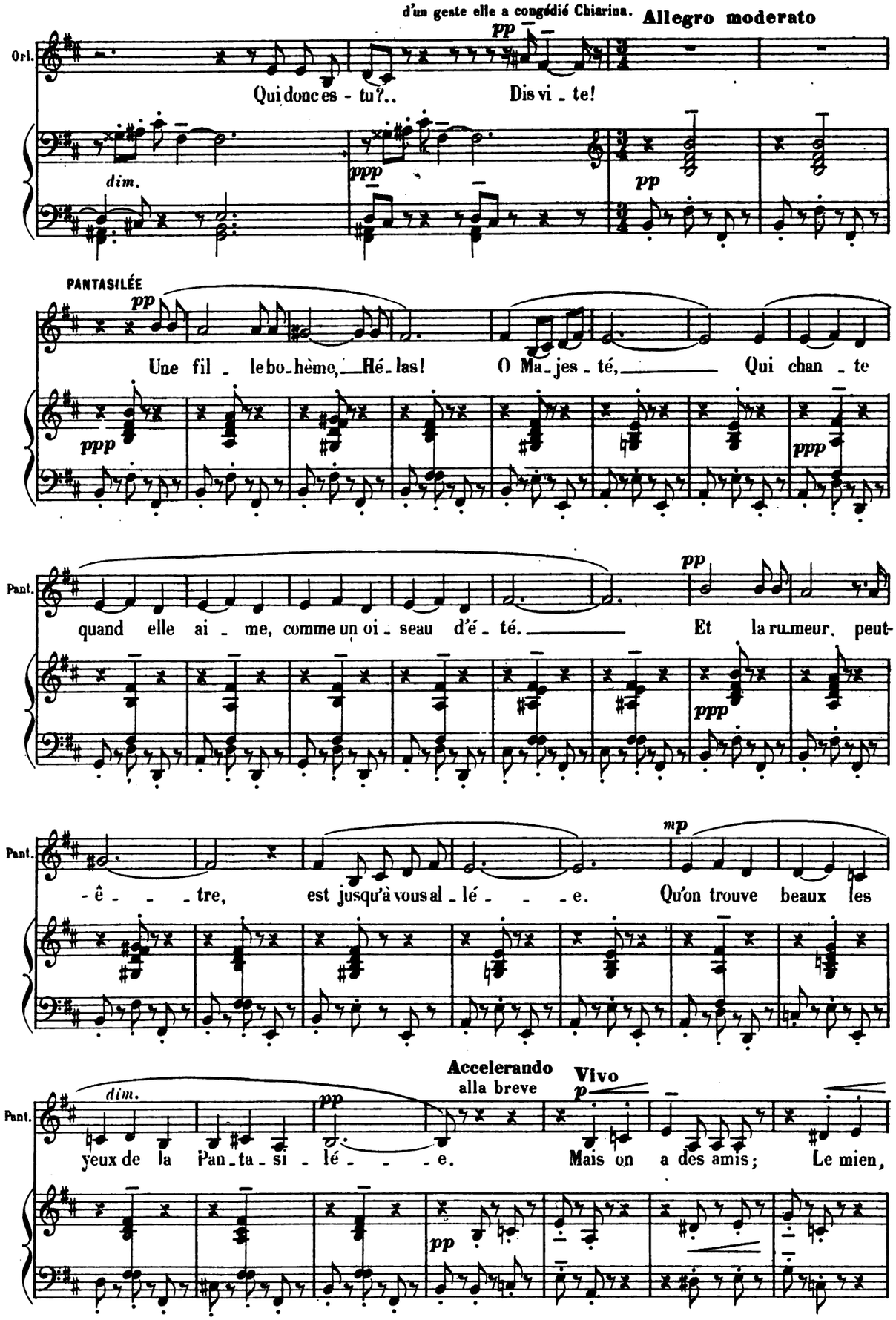
d'un geste elle a congédié Chiarina. **Allegro moderato**



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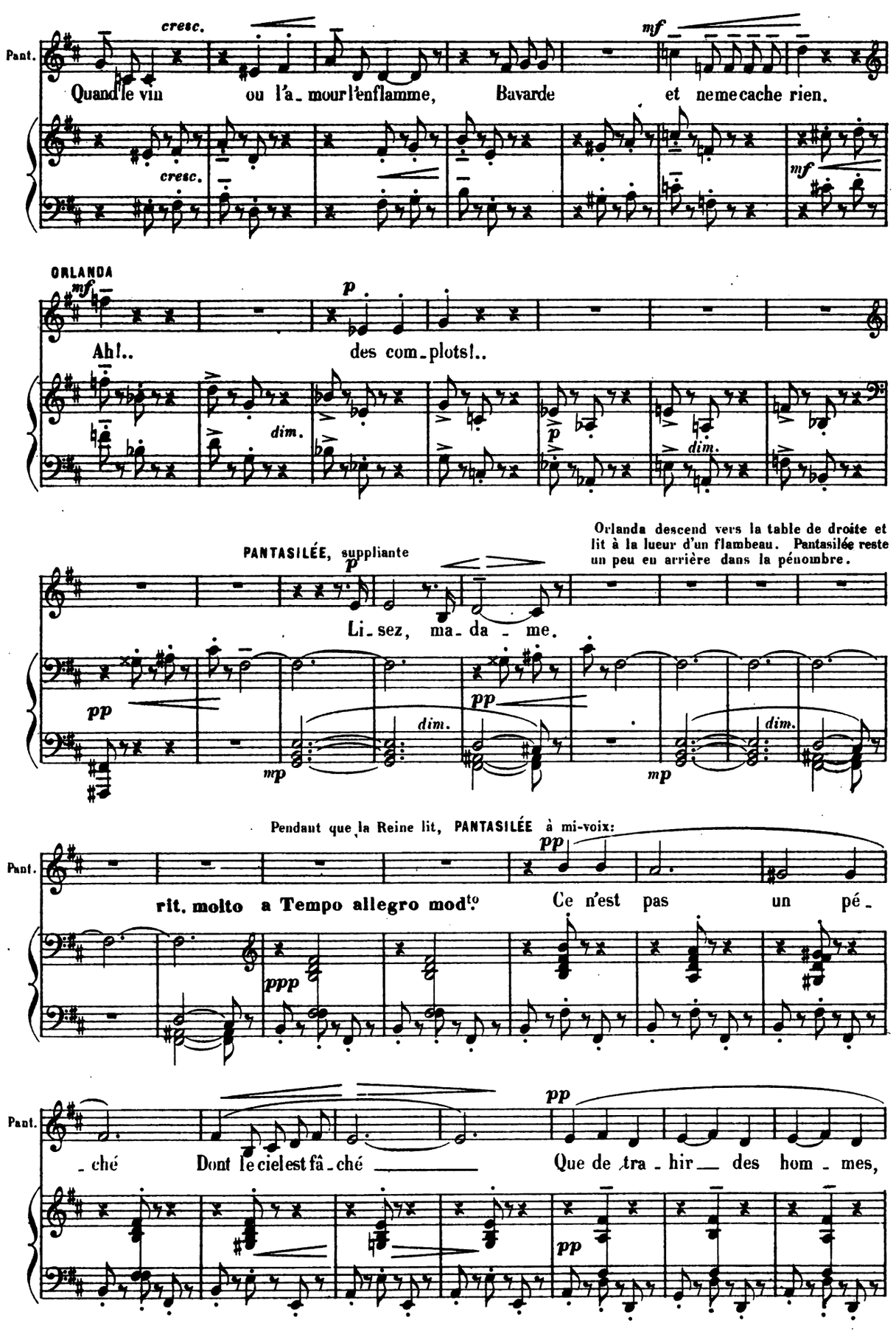

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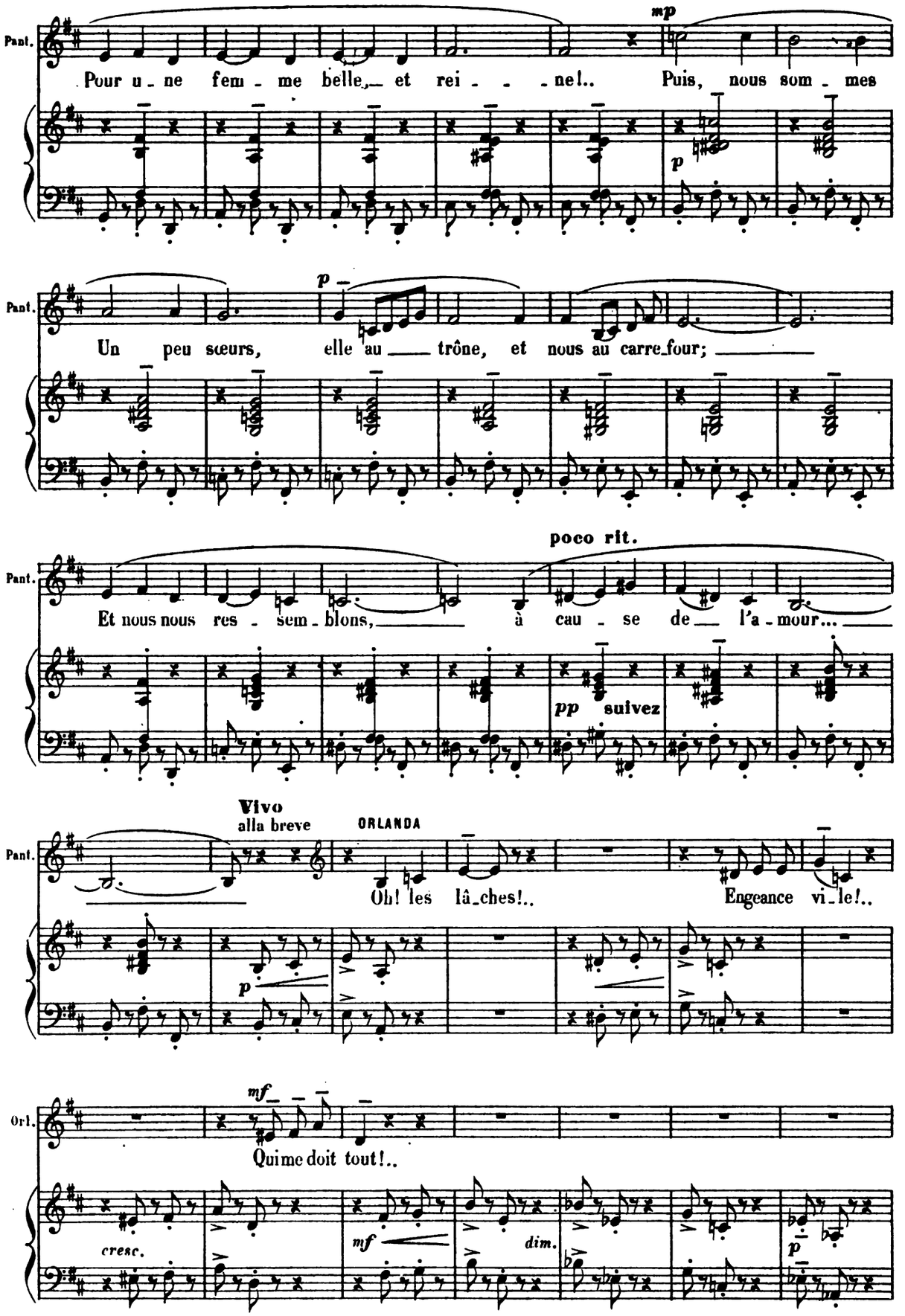

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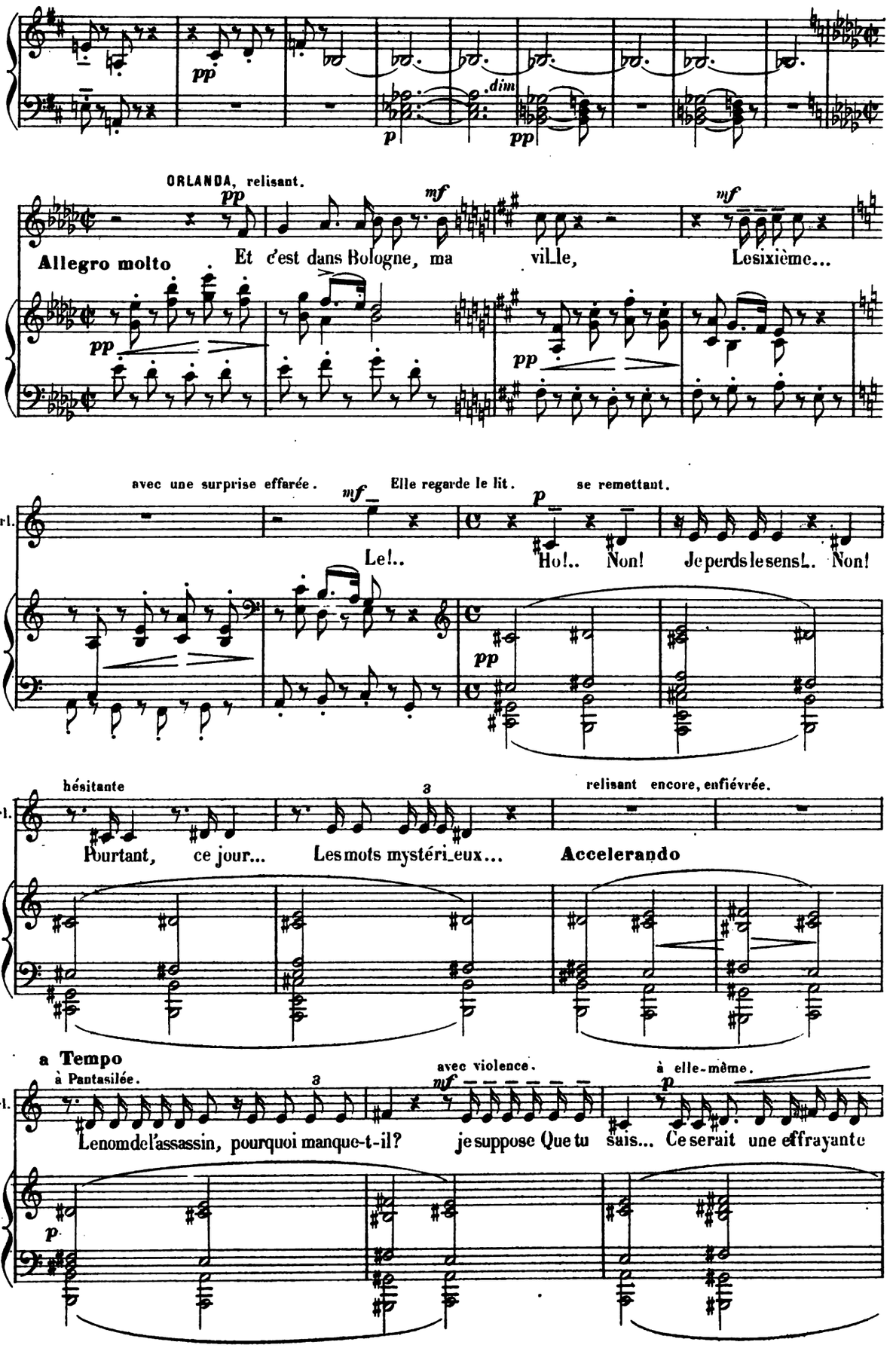

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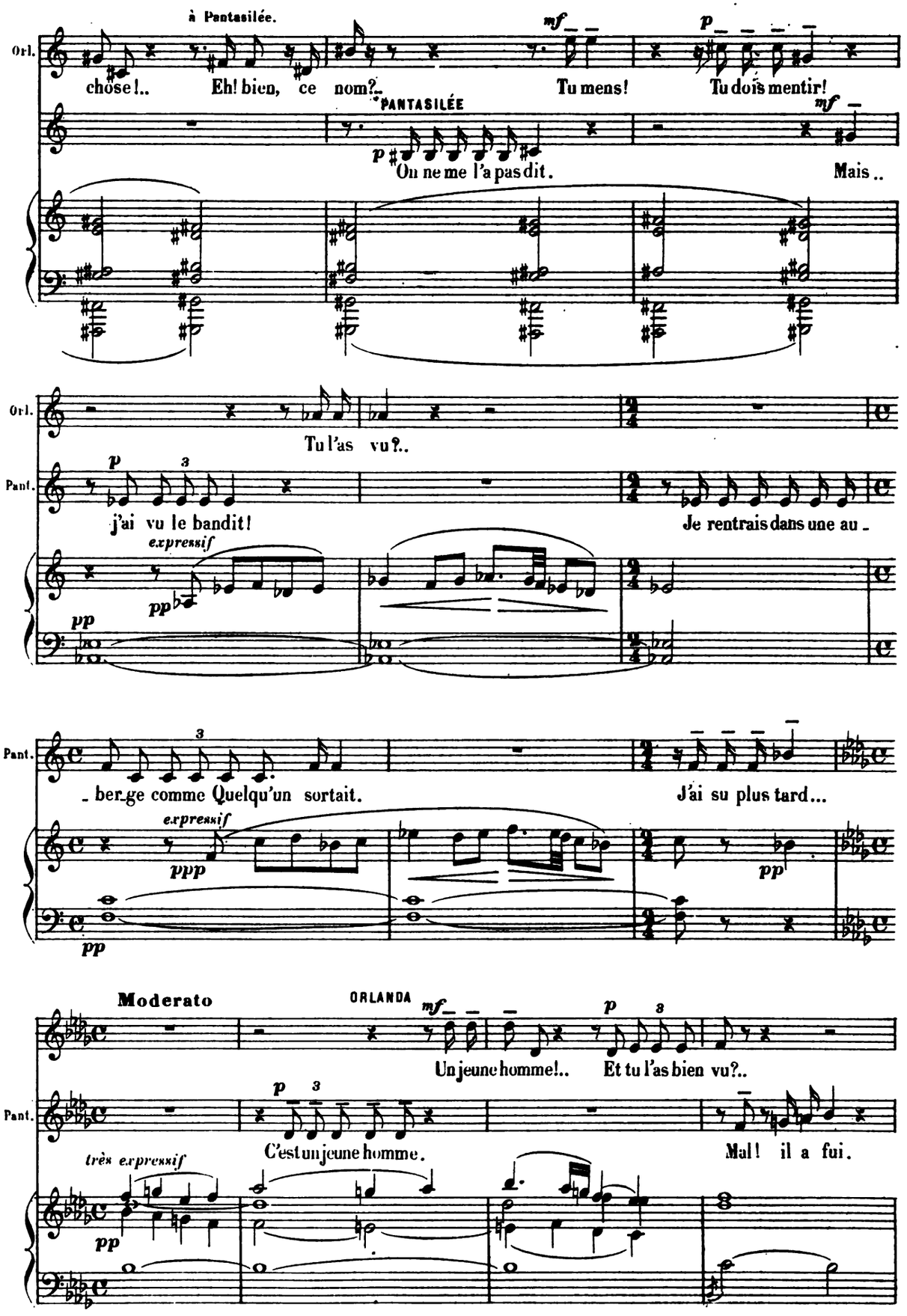

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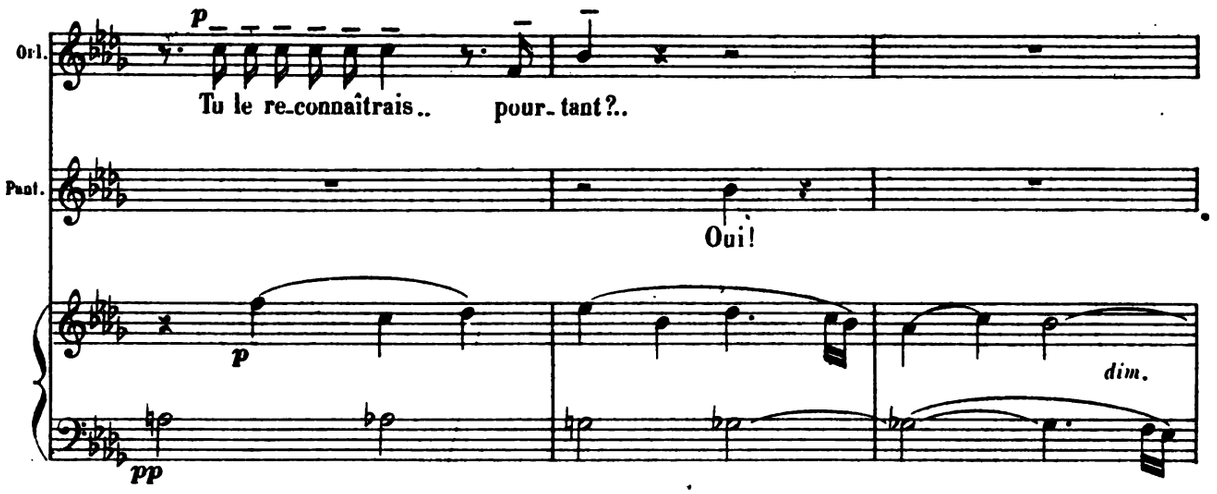
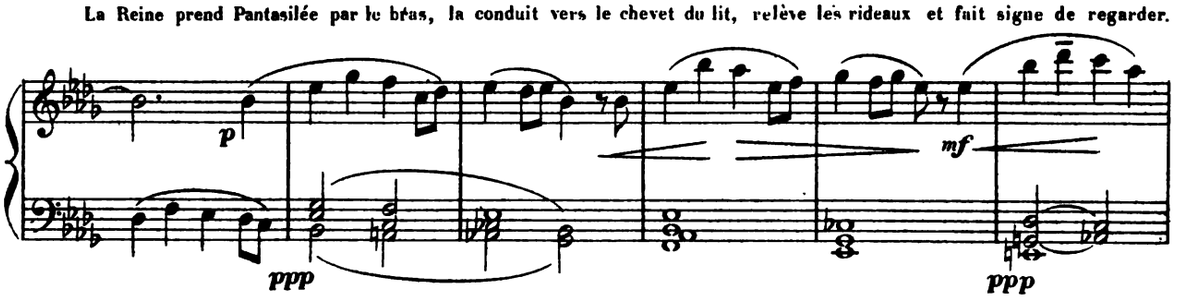
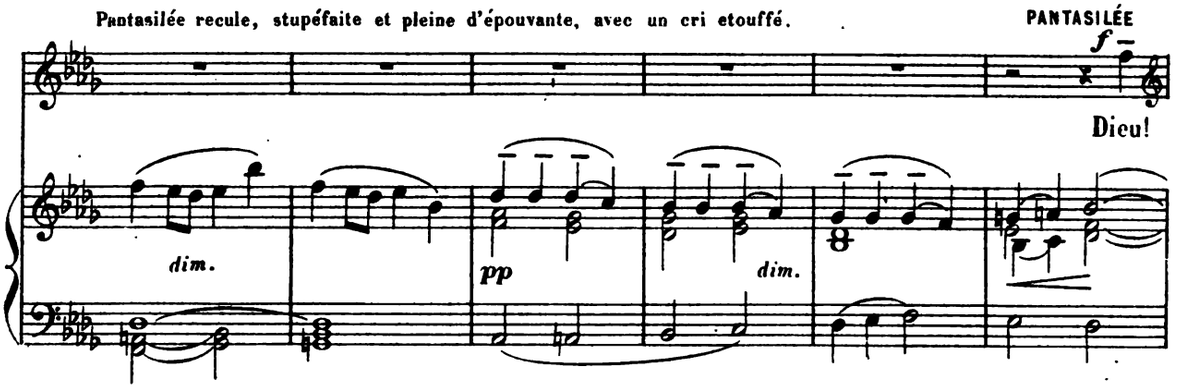


La Reine prend Pantasilée par le bras, la conduit vers le chevet du lit, relève les rideaux et fait signe de regarder.

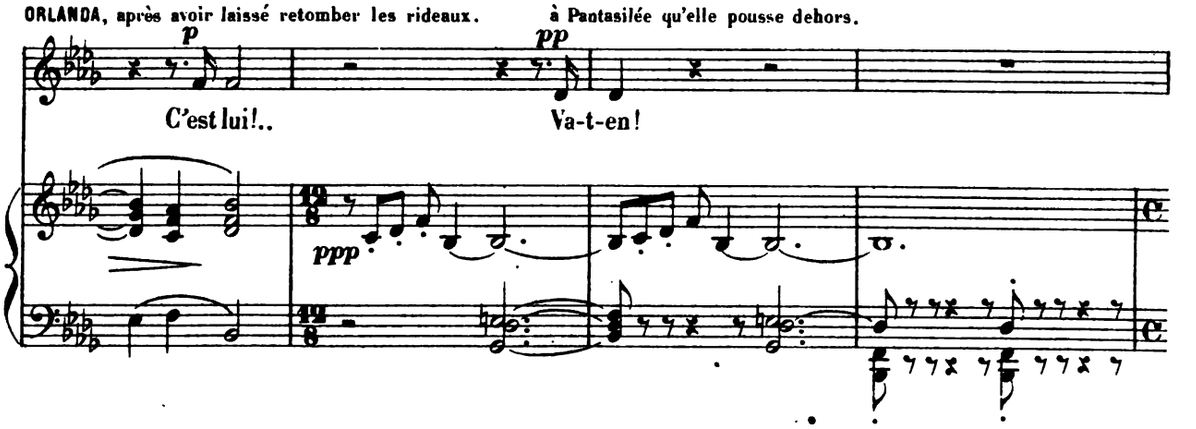


Pantasilée recule, stupéfaite et pleine d'épouvante, avec un cri etouffé.

PANTASILÉE



ORLANDA, après avoir laissé retomber les rideaux. à Pantasilée qu'elle pousse dehors.



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SCÈNE IV

ORLANDA, DANIELO, endormi d'abord.

La Reine, immobile de stupeur, se tient debout, au fond, devant la porte.

Molto espressivo

Lento e molto espress.

ORLANDA

doulourеusement

La voix couverte par les larmes.

C'est lui!... Ses bras m'é - trei - gnaient, é - ni - vré - e!... Il disait les chers mots qui font Que tout le cœur en miel se fond. Et j'étais a - do - rable... et j'étais a - do - ré - e! O dé - li - ce surhatu - rel! Sans

espressivo molto

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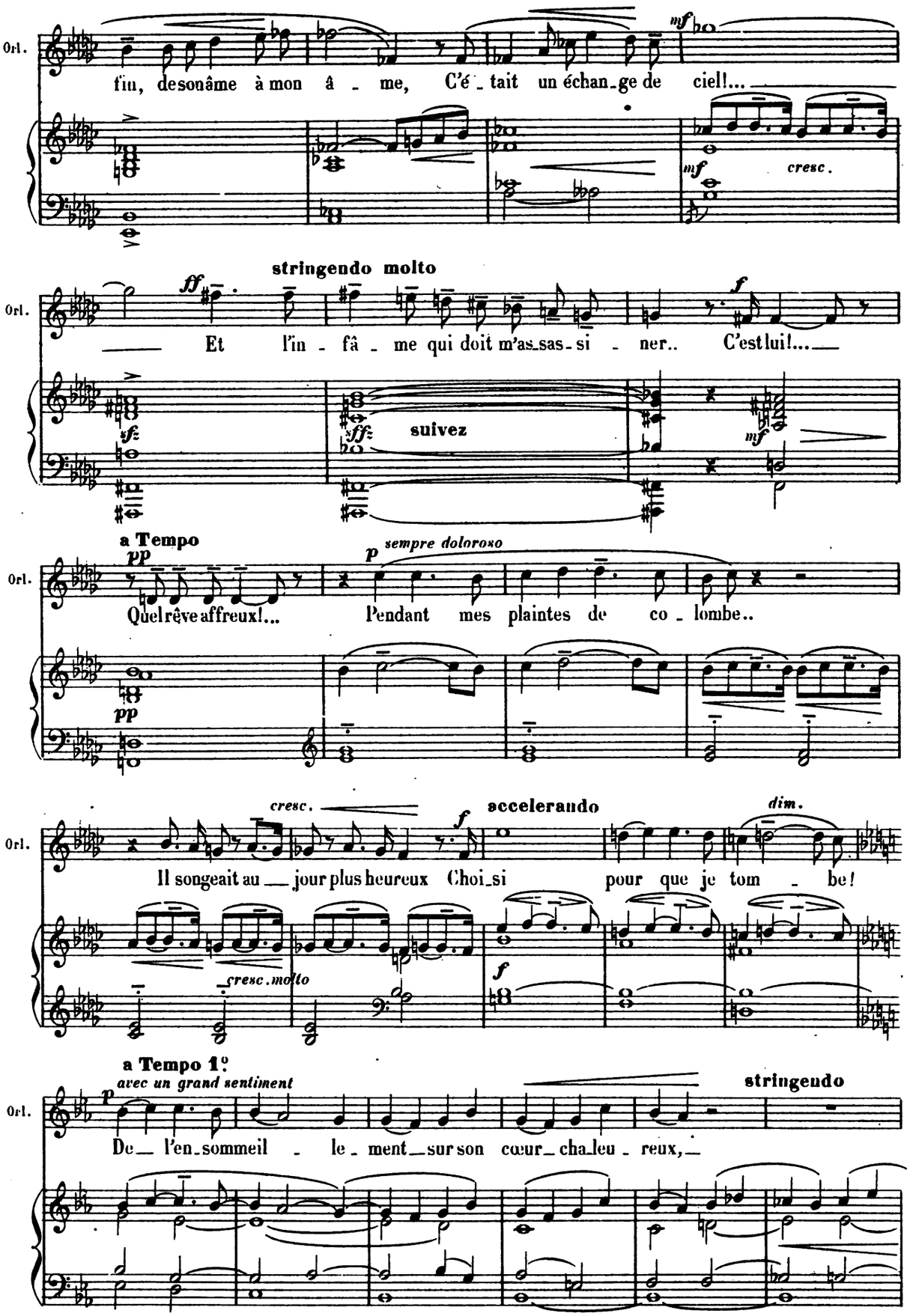

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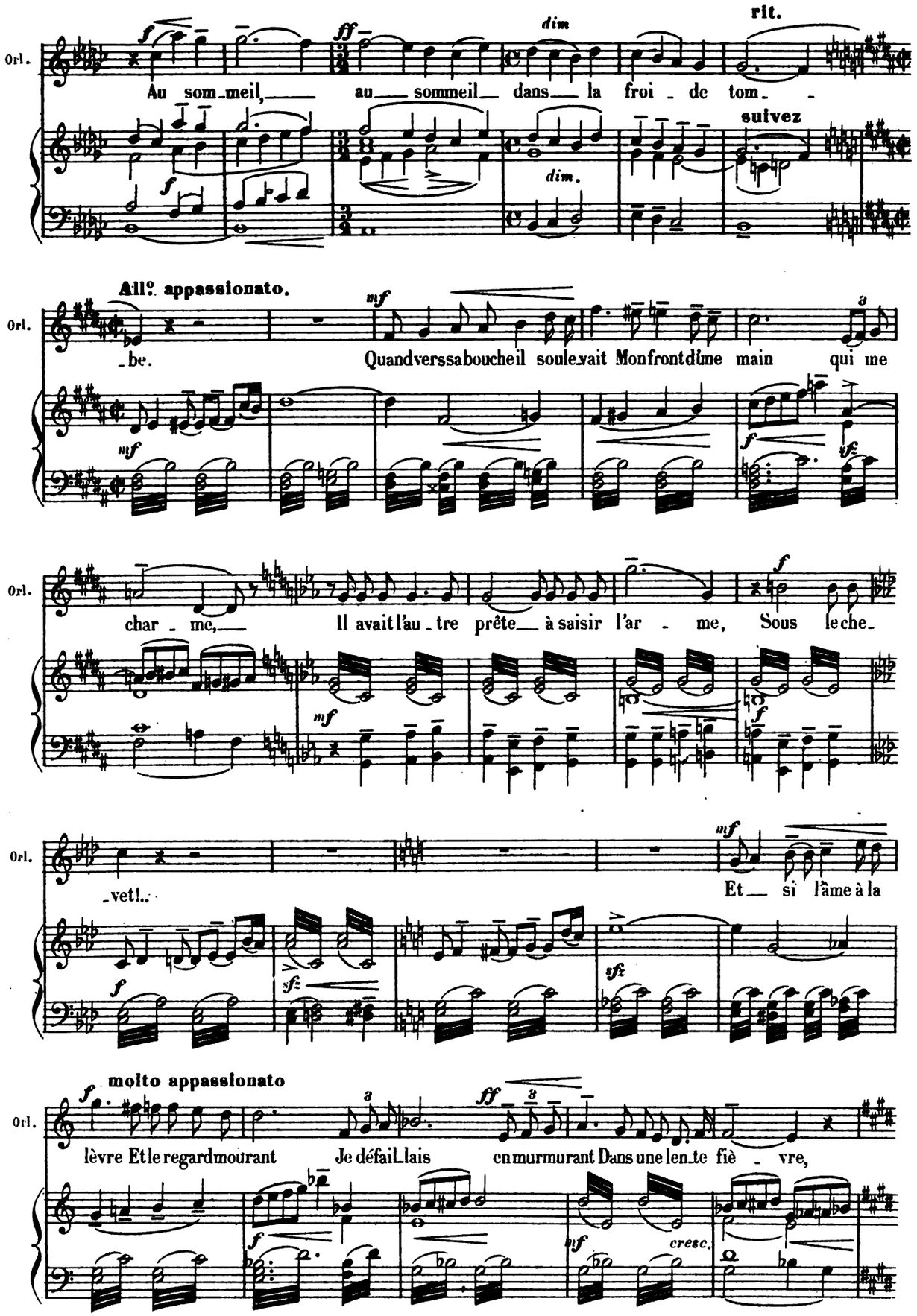

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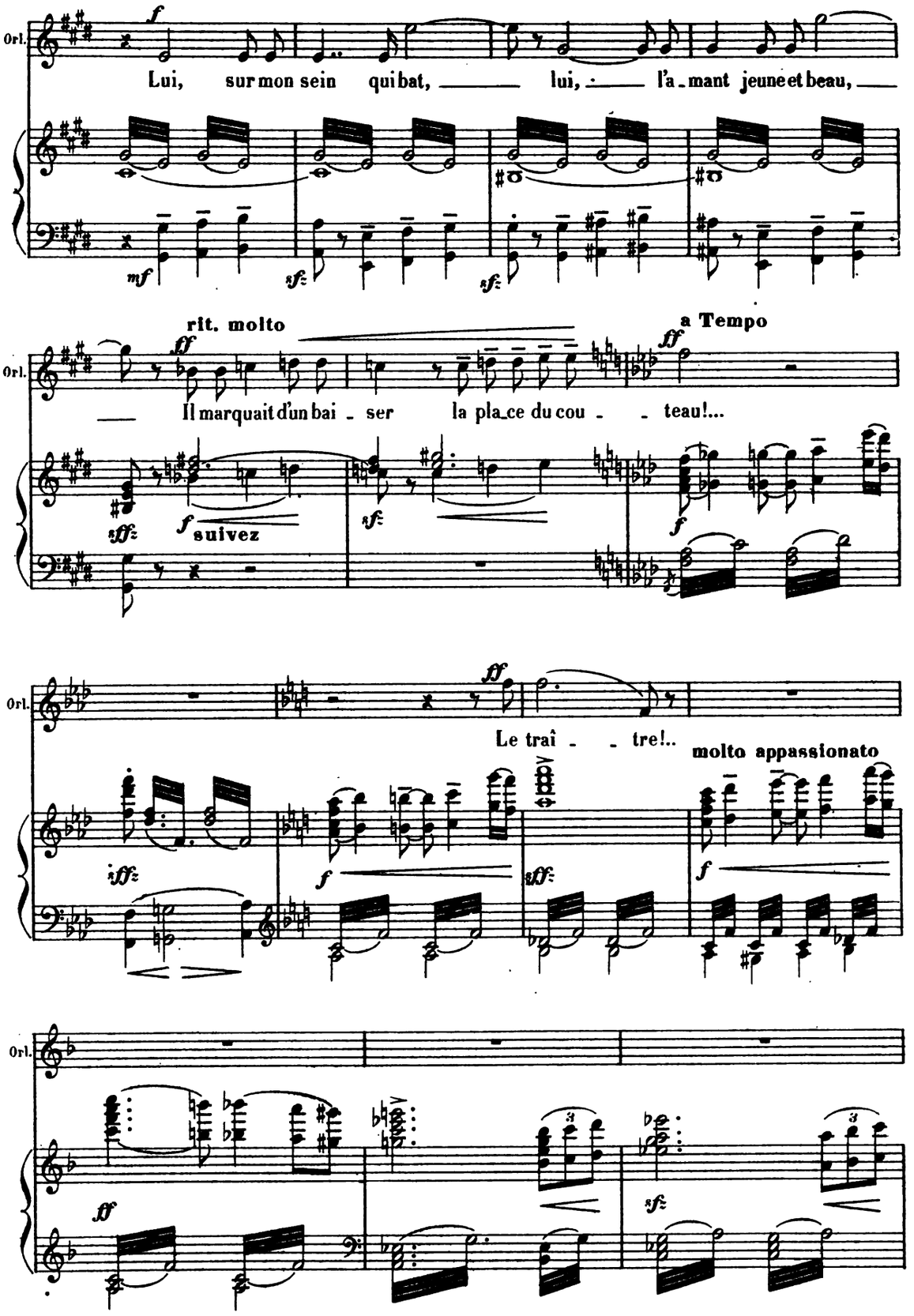

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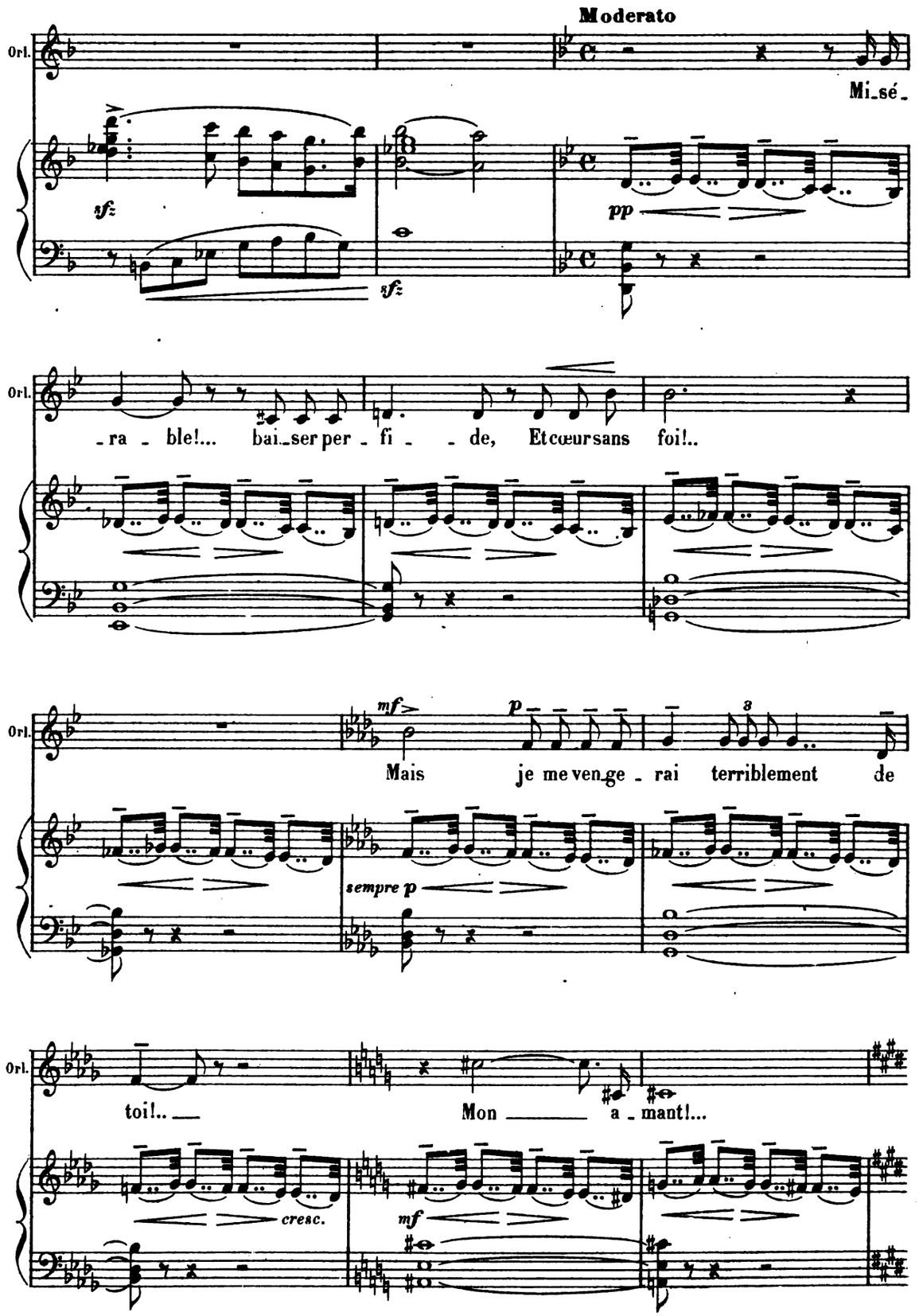

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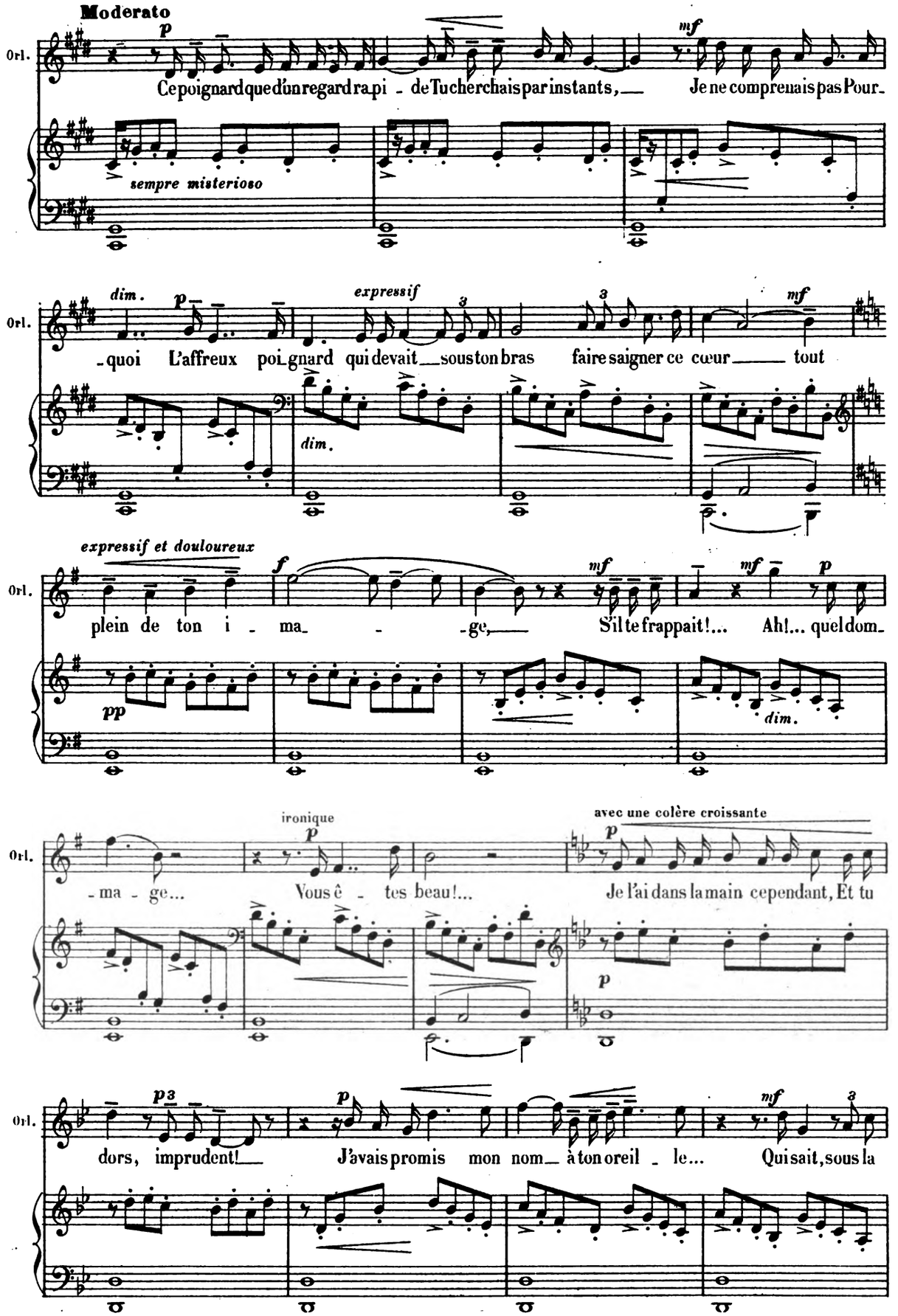

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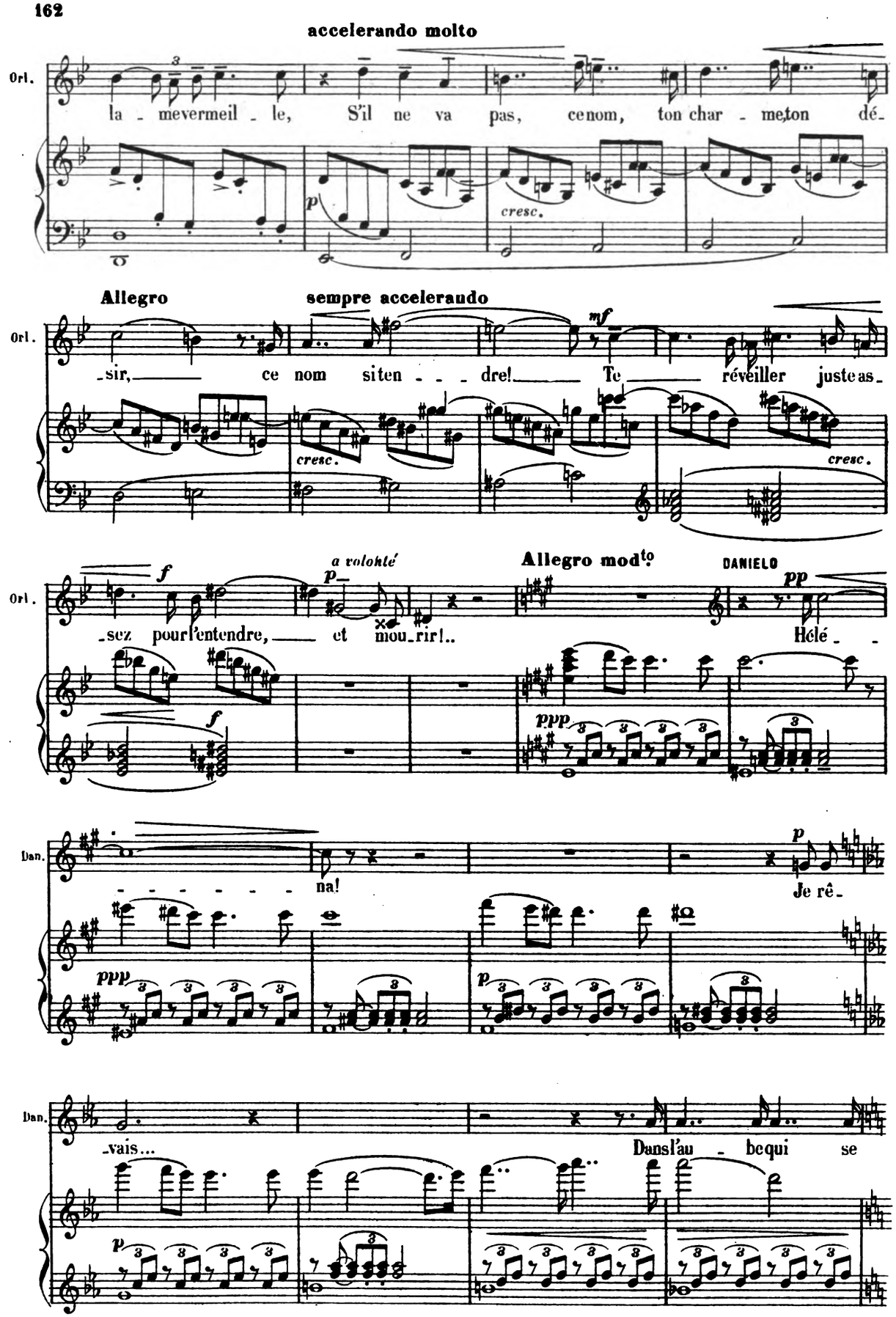

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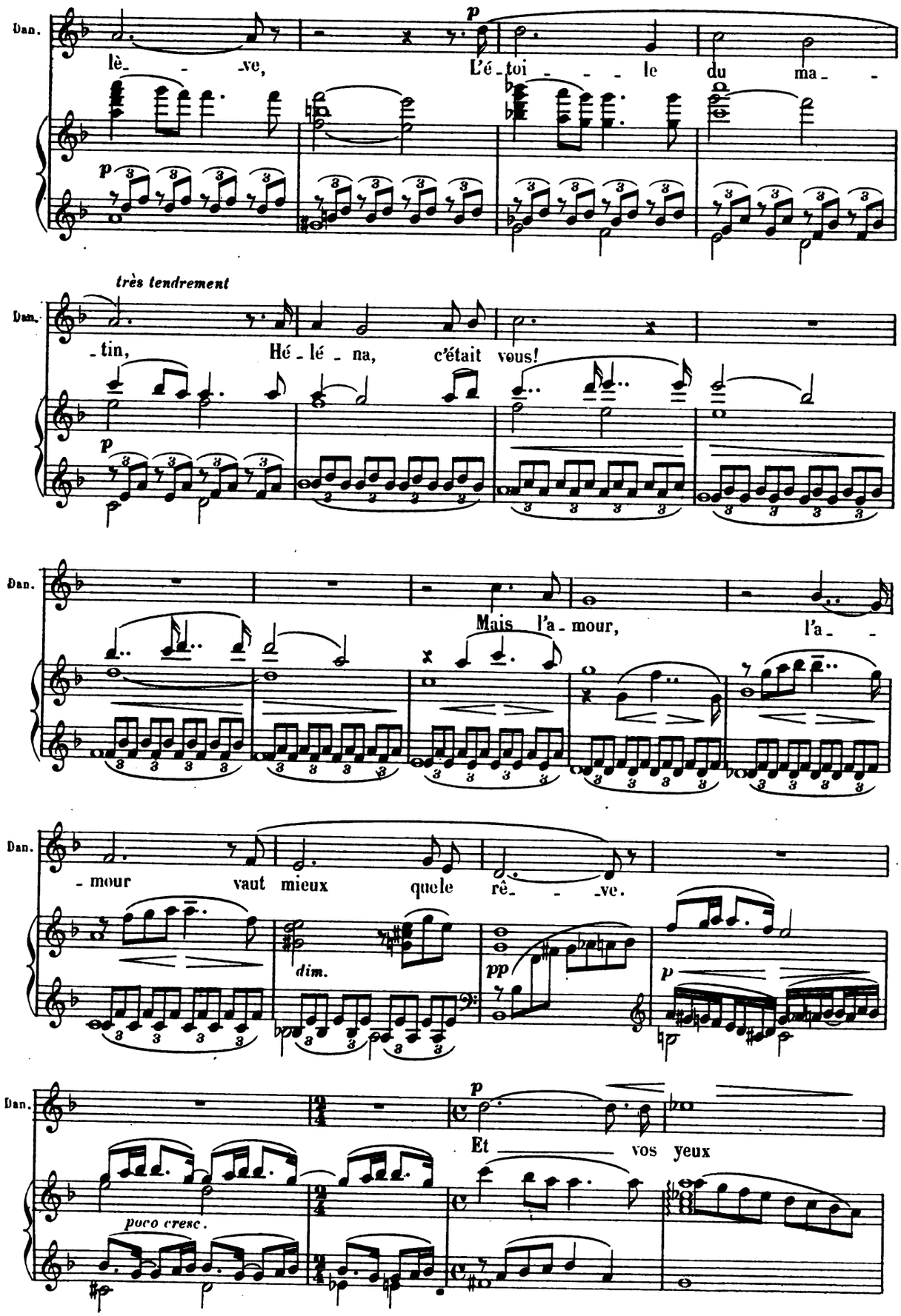

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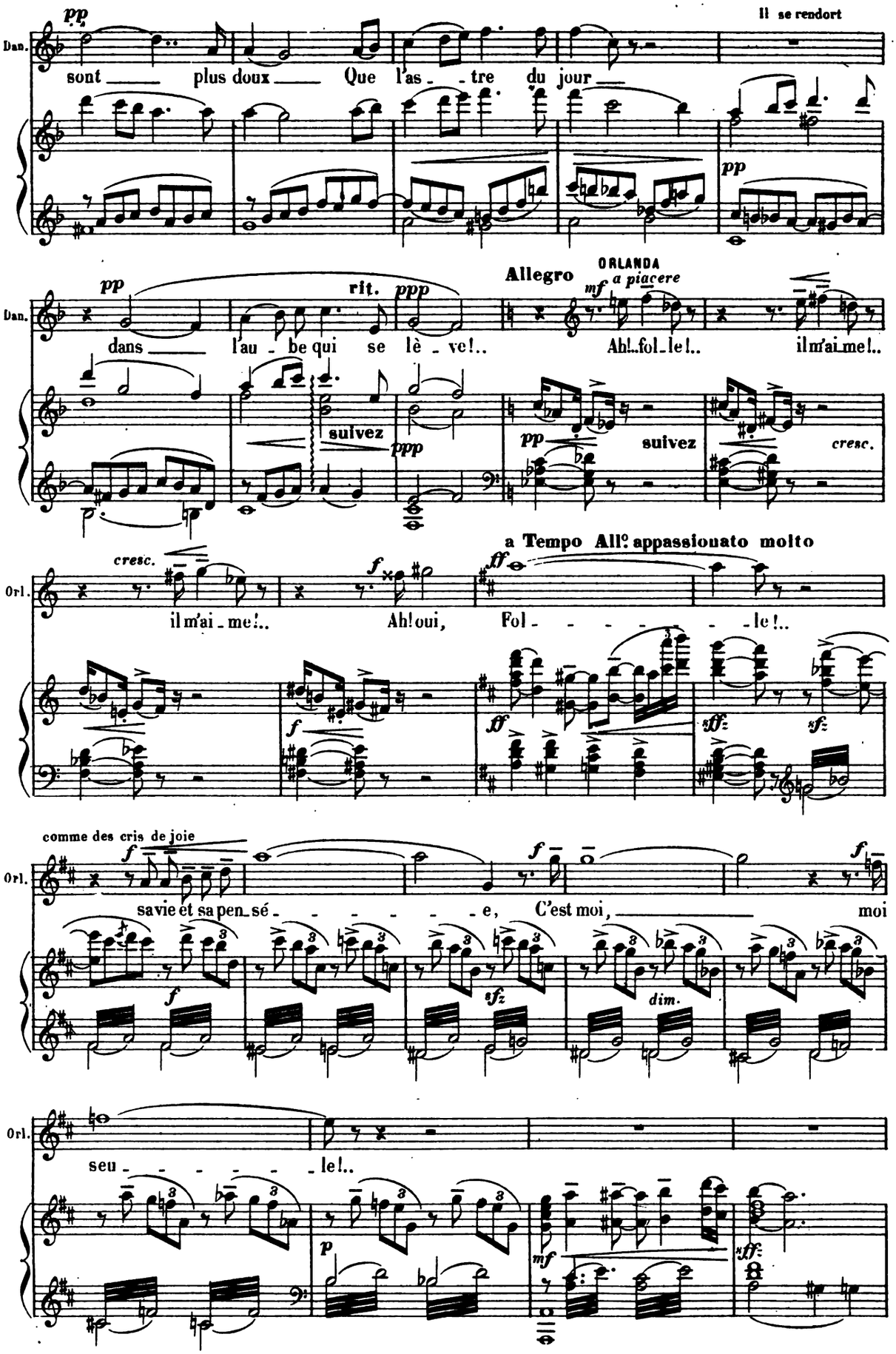

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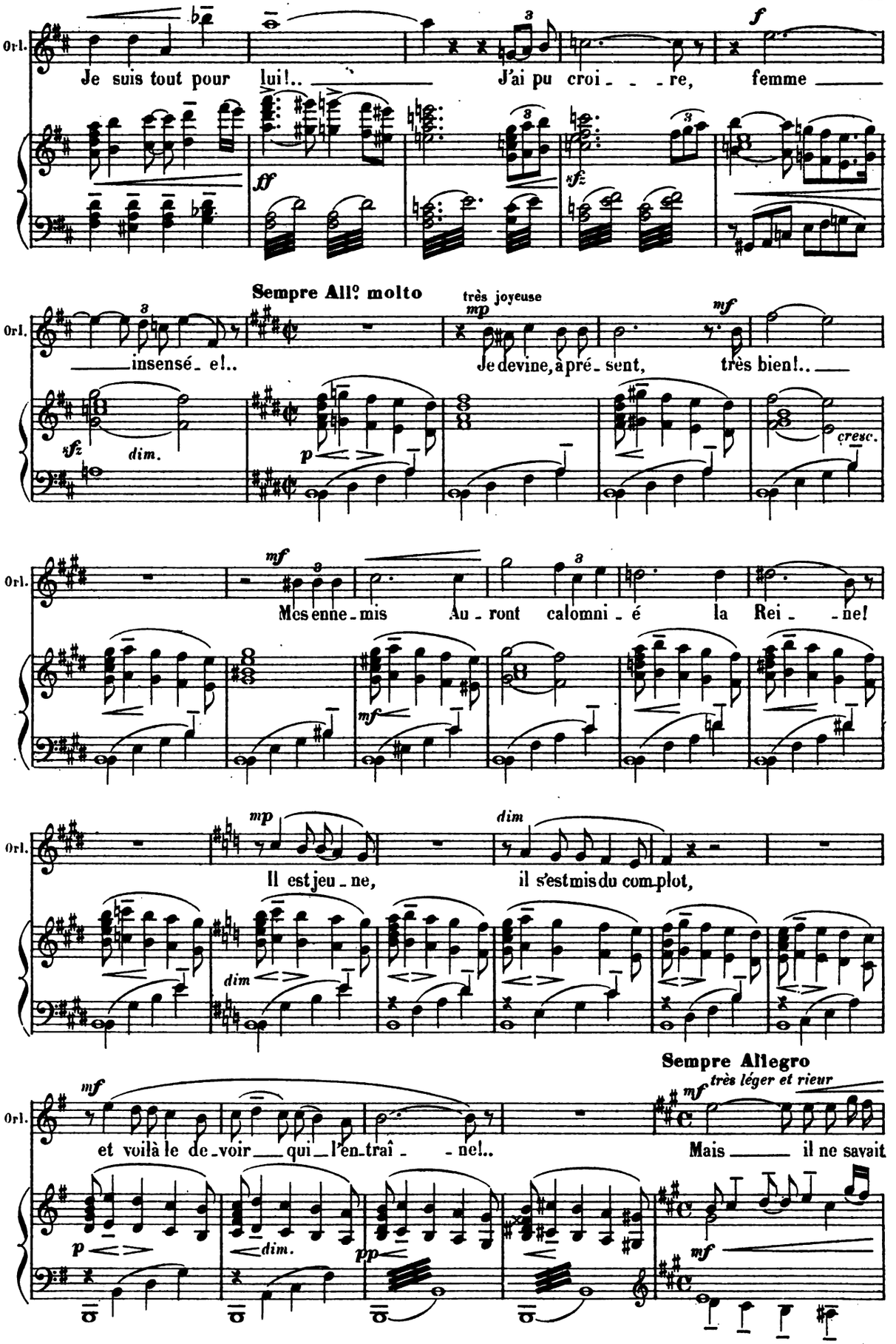

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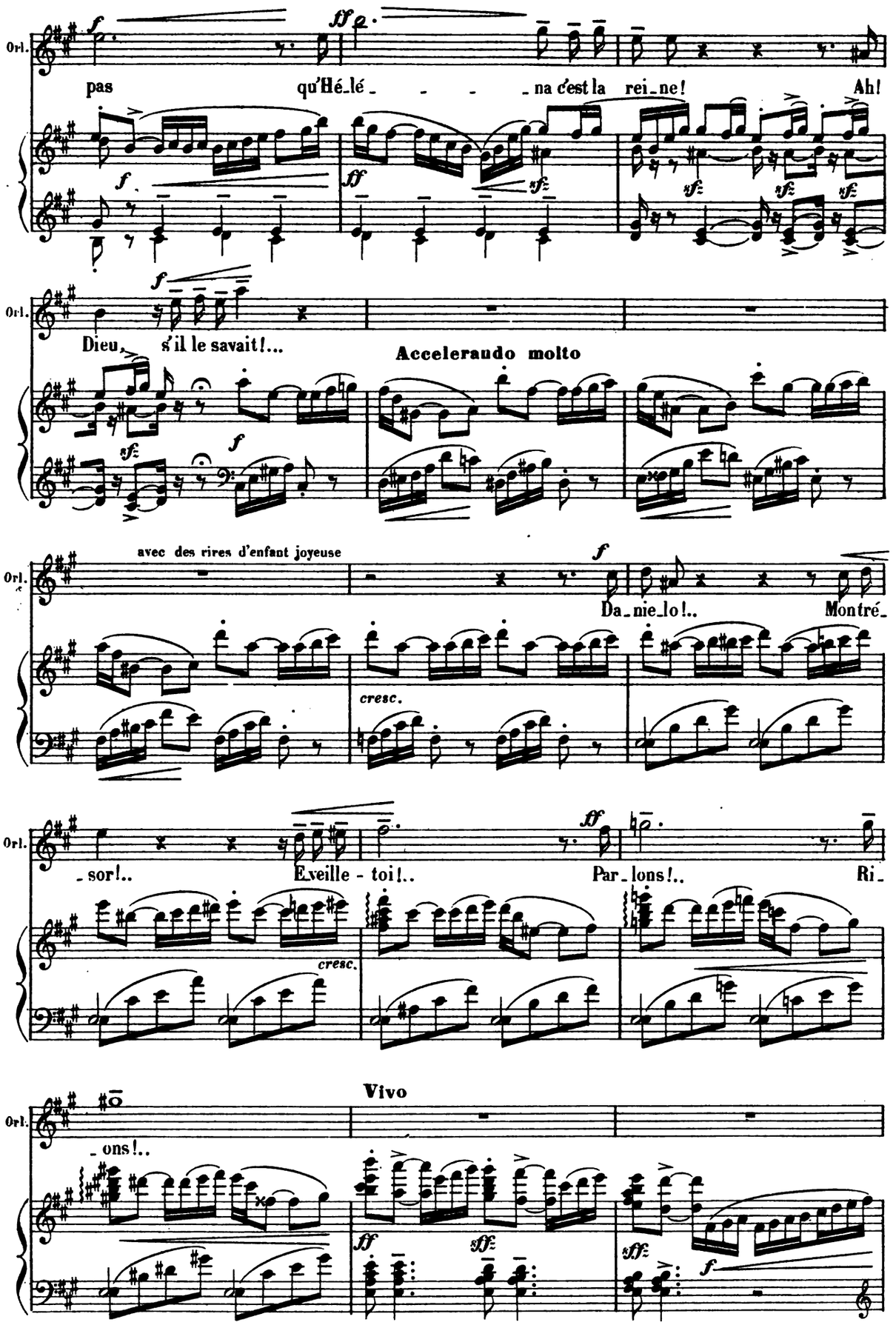

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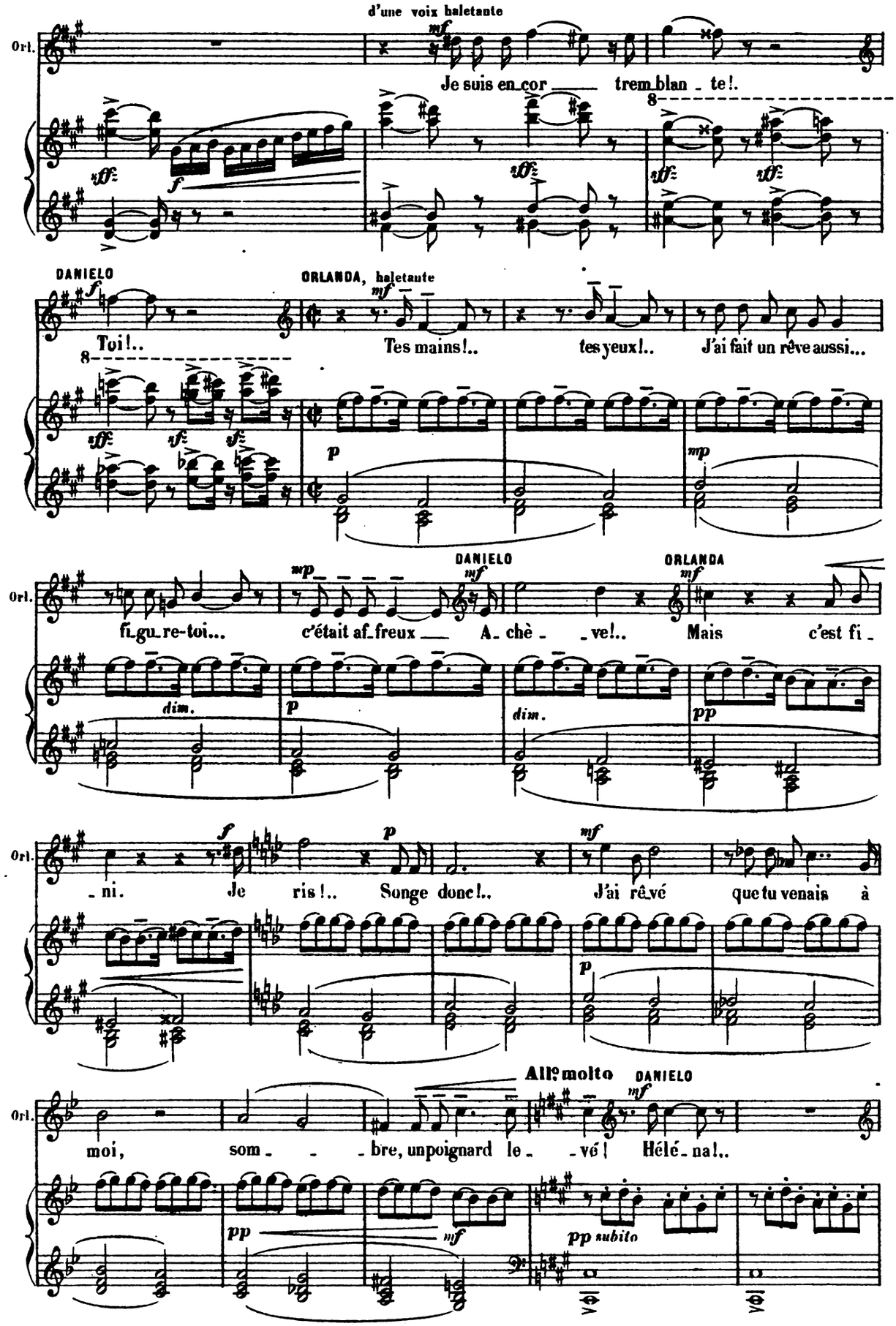

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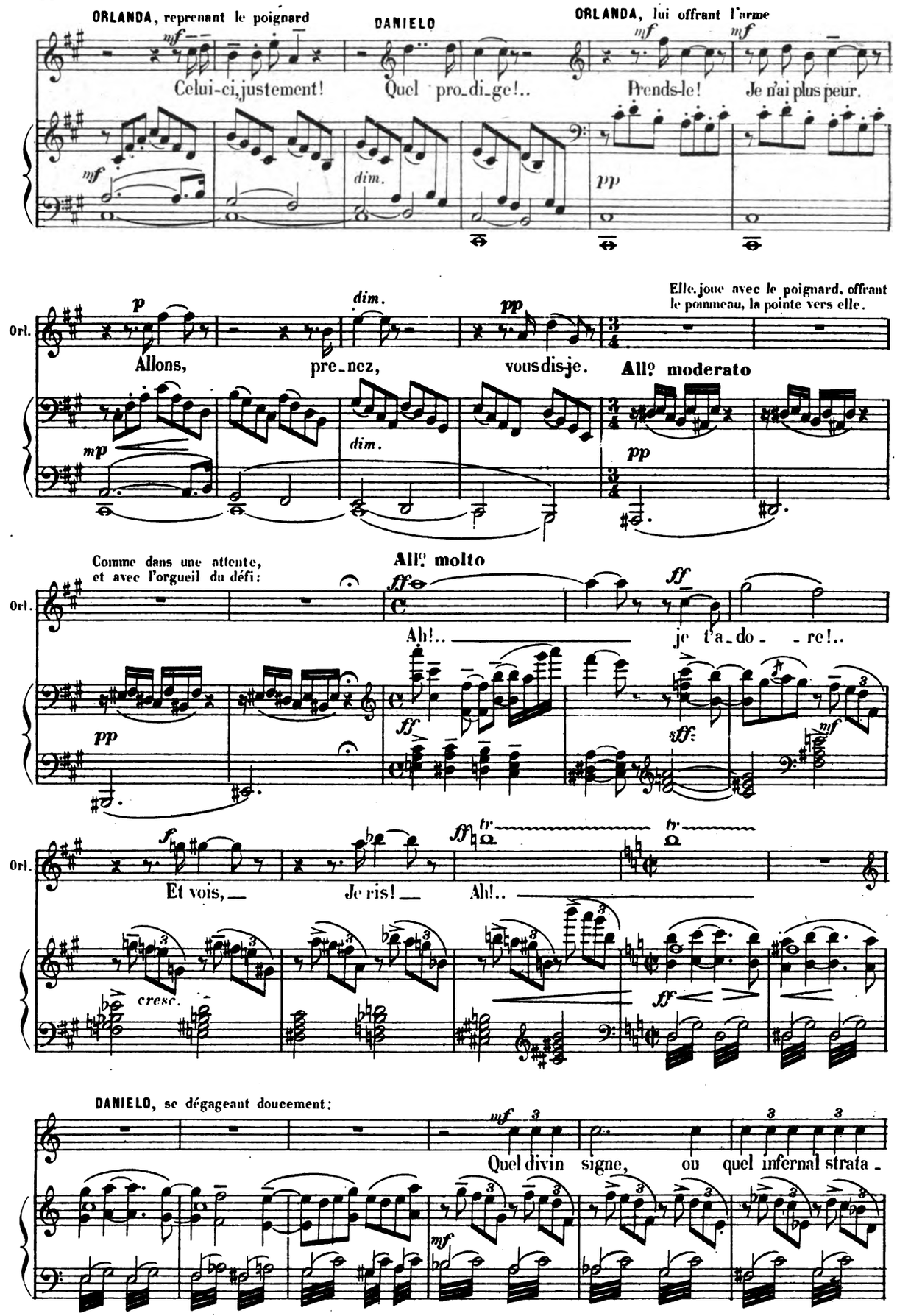

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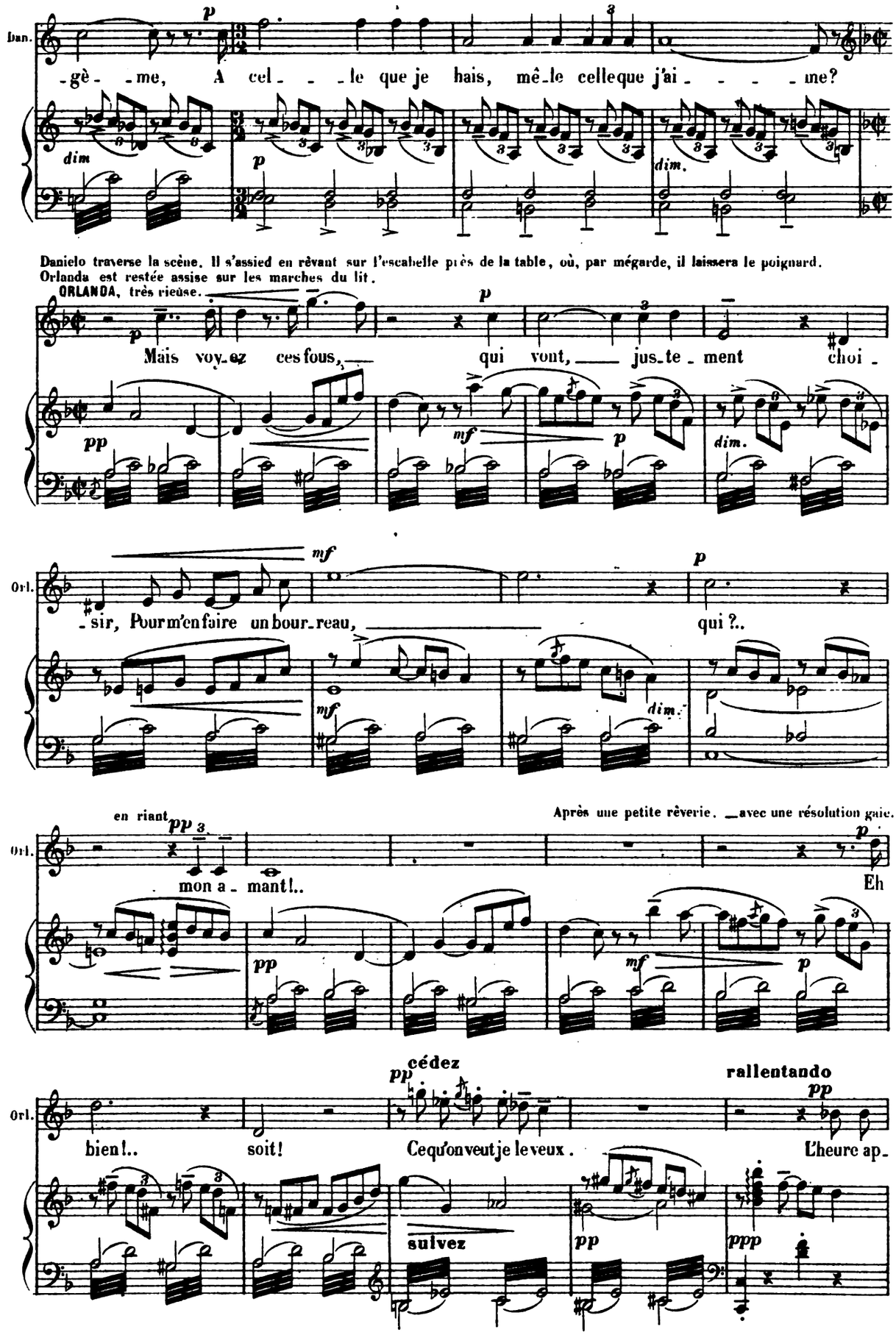

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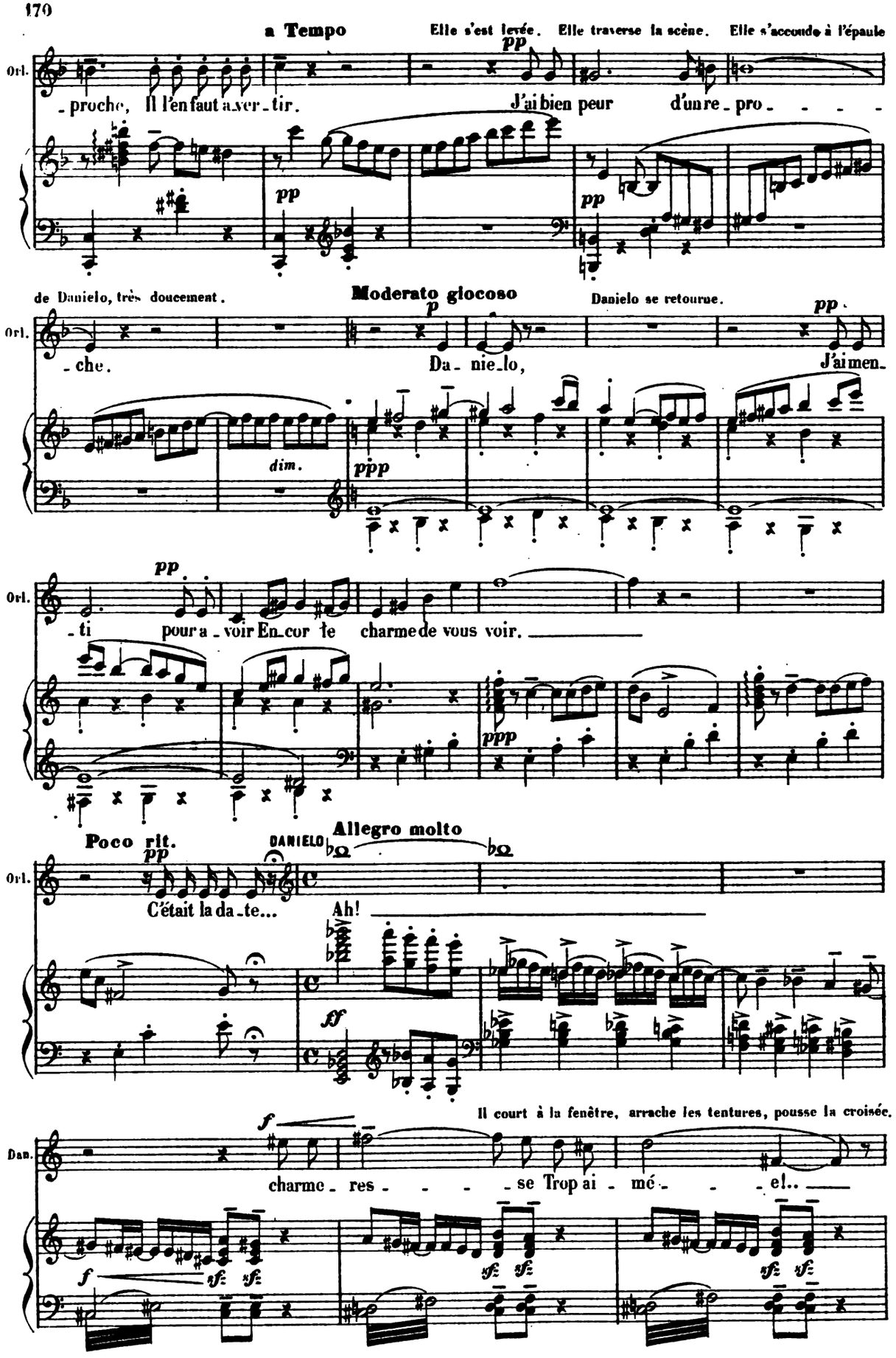

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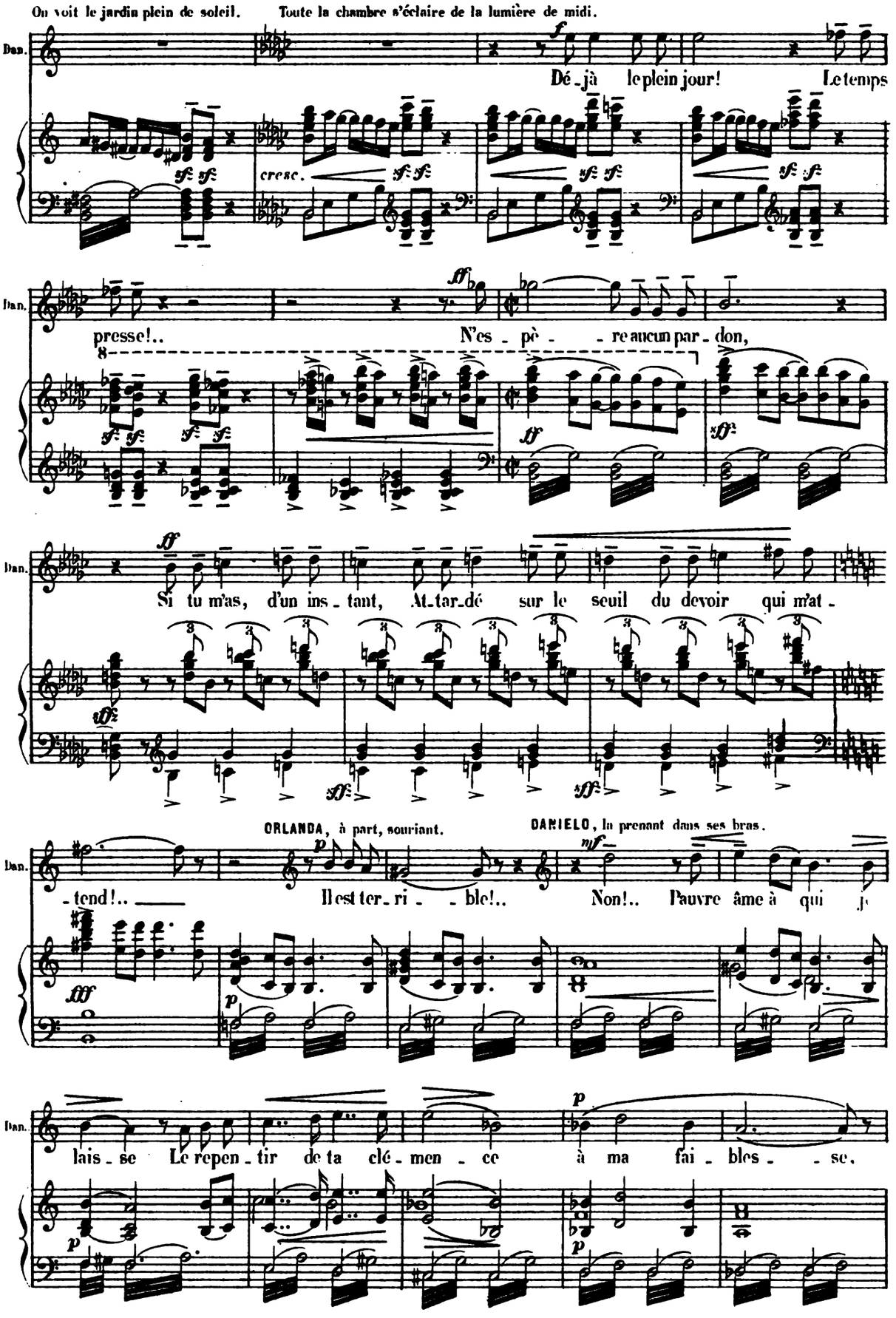
On voit le jardin plein de soleil. Toute la chambre s'éclaire de la lumière de midi.



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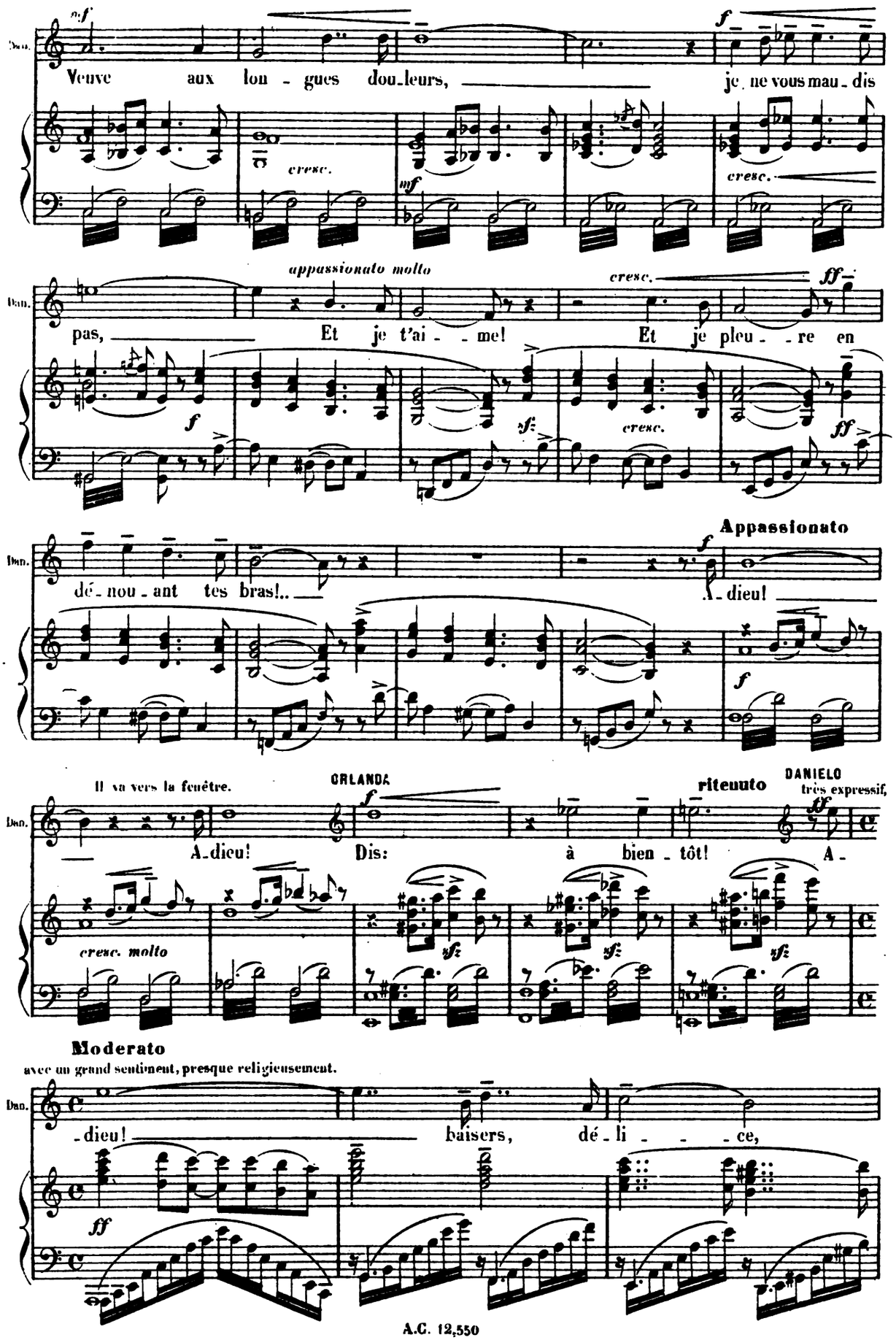

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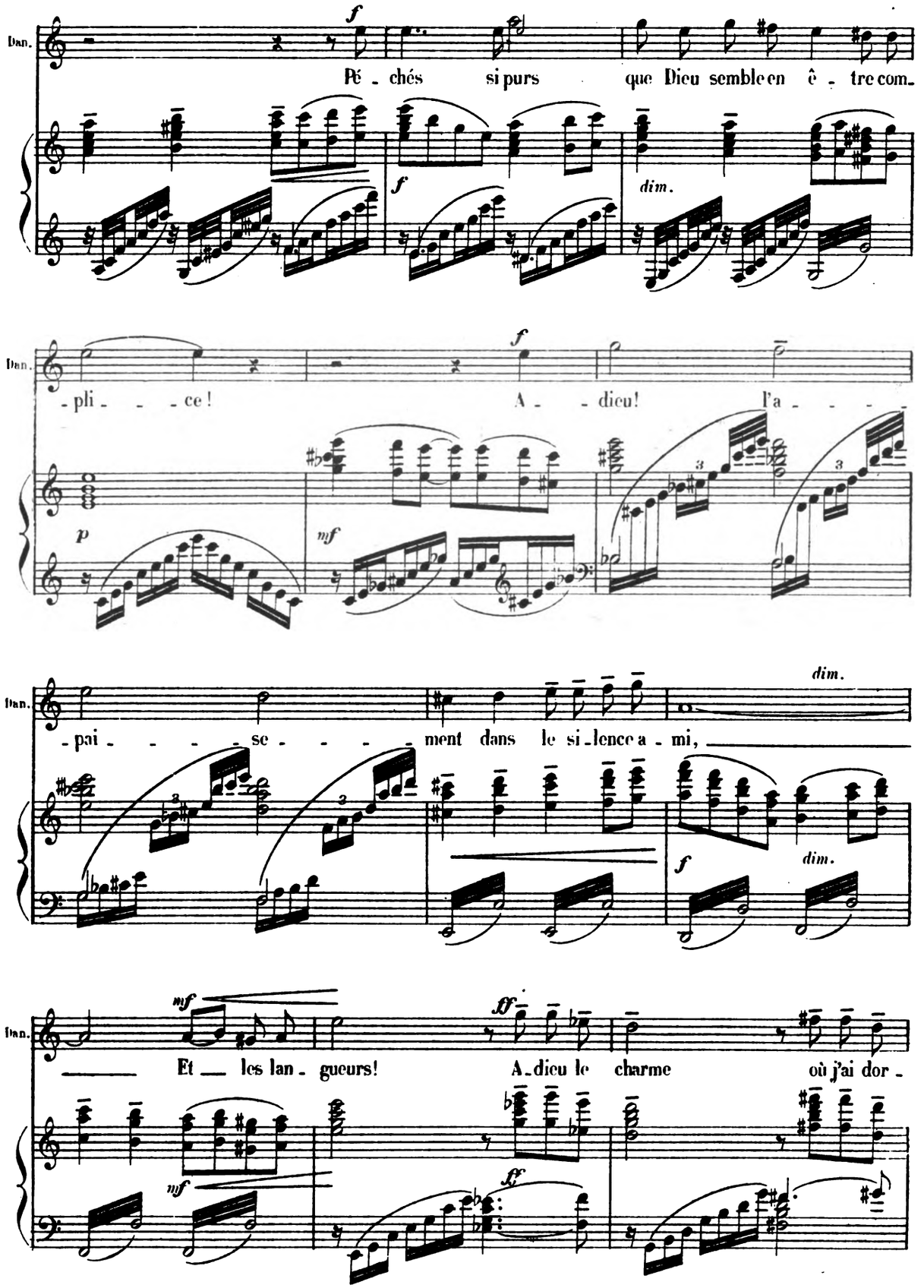

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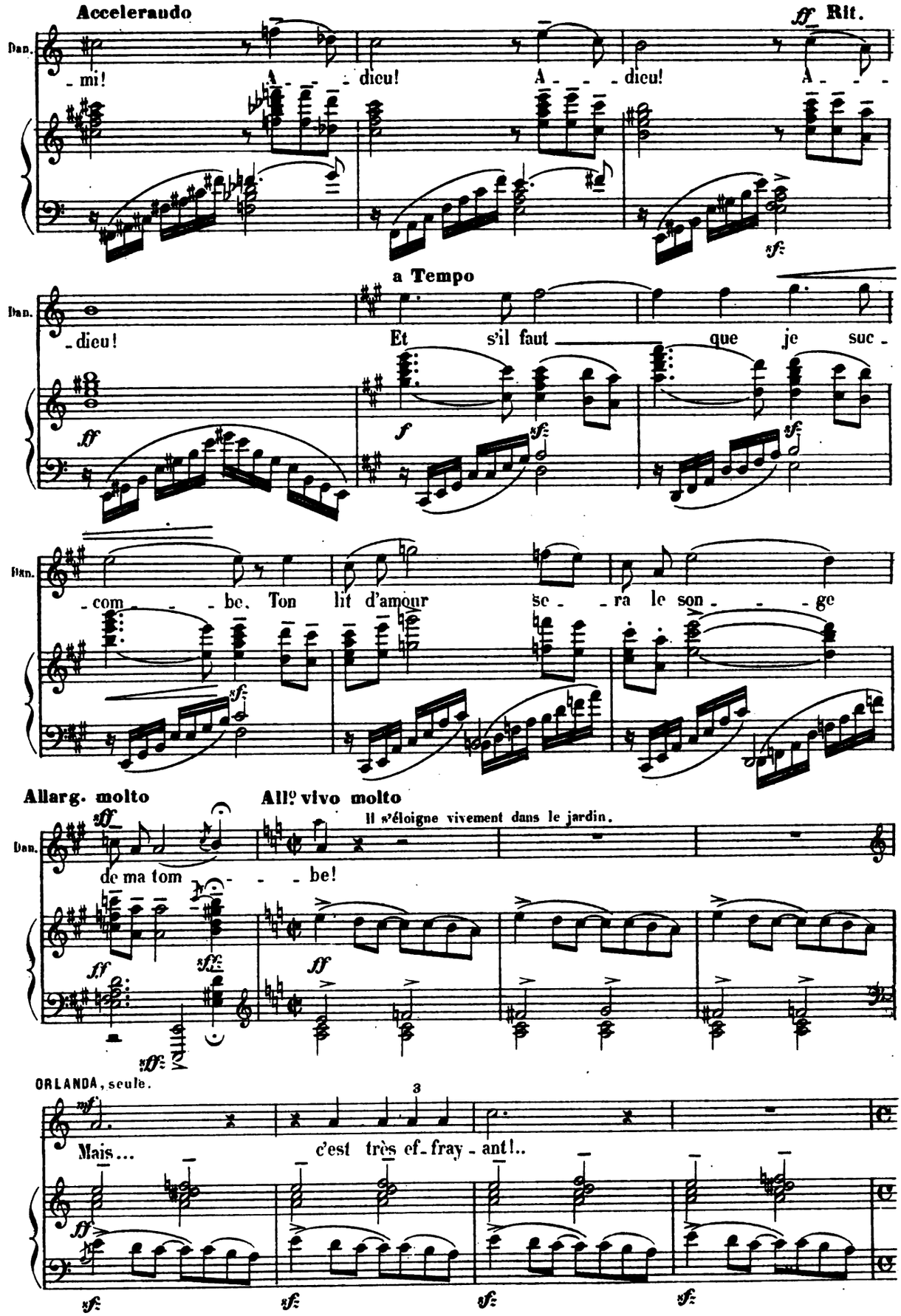

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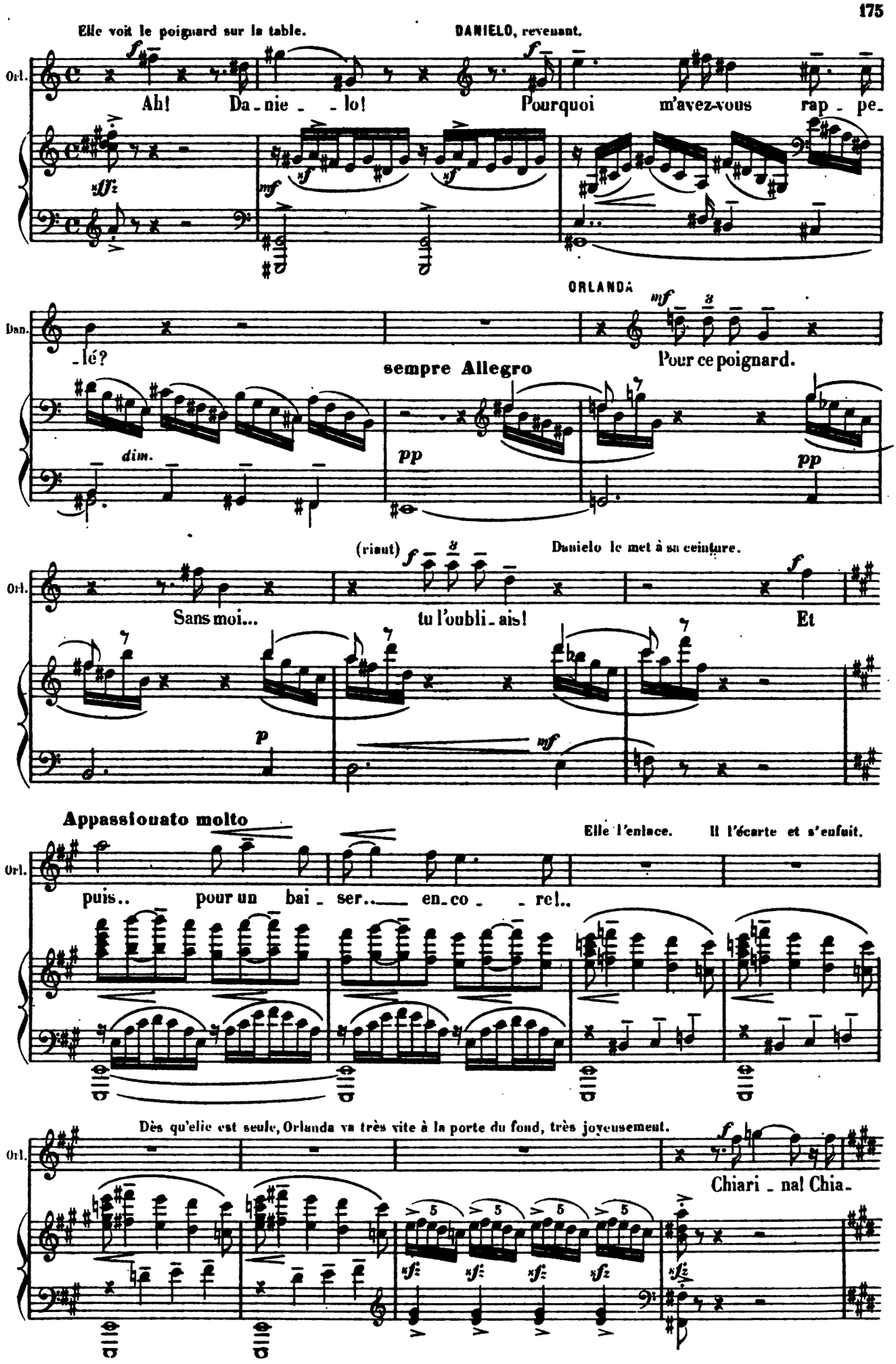

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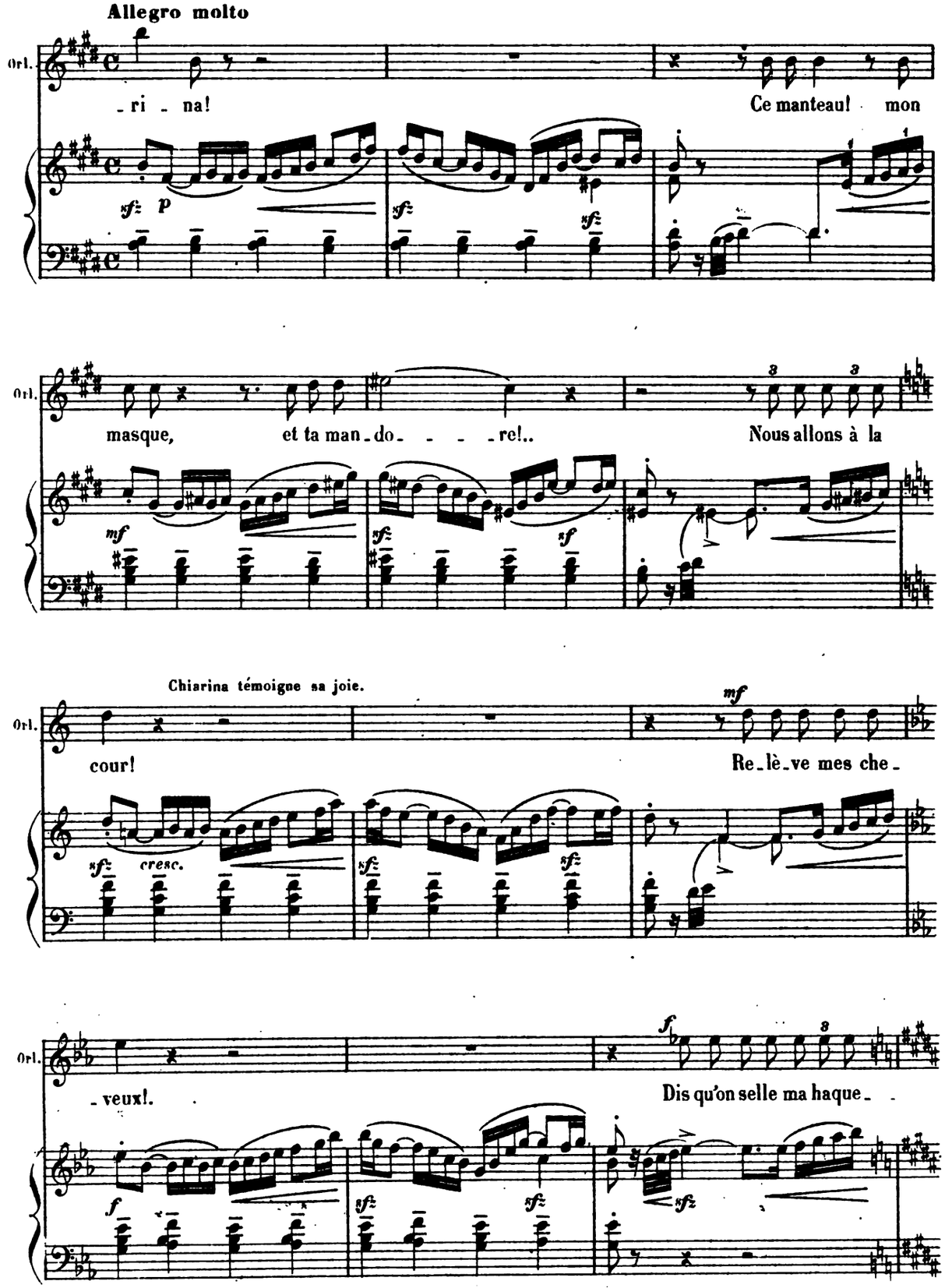
SCÈNE V

ORLANDA, puis CHIARINA; CHŒUR, CORS DE CHASSE.

Allegro molto



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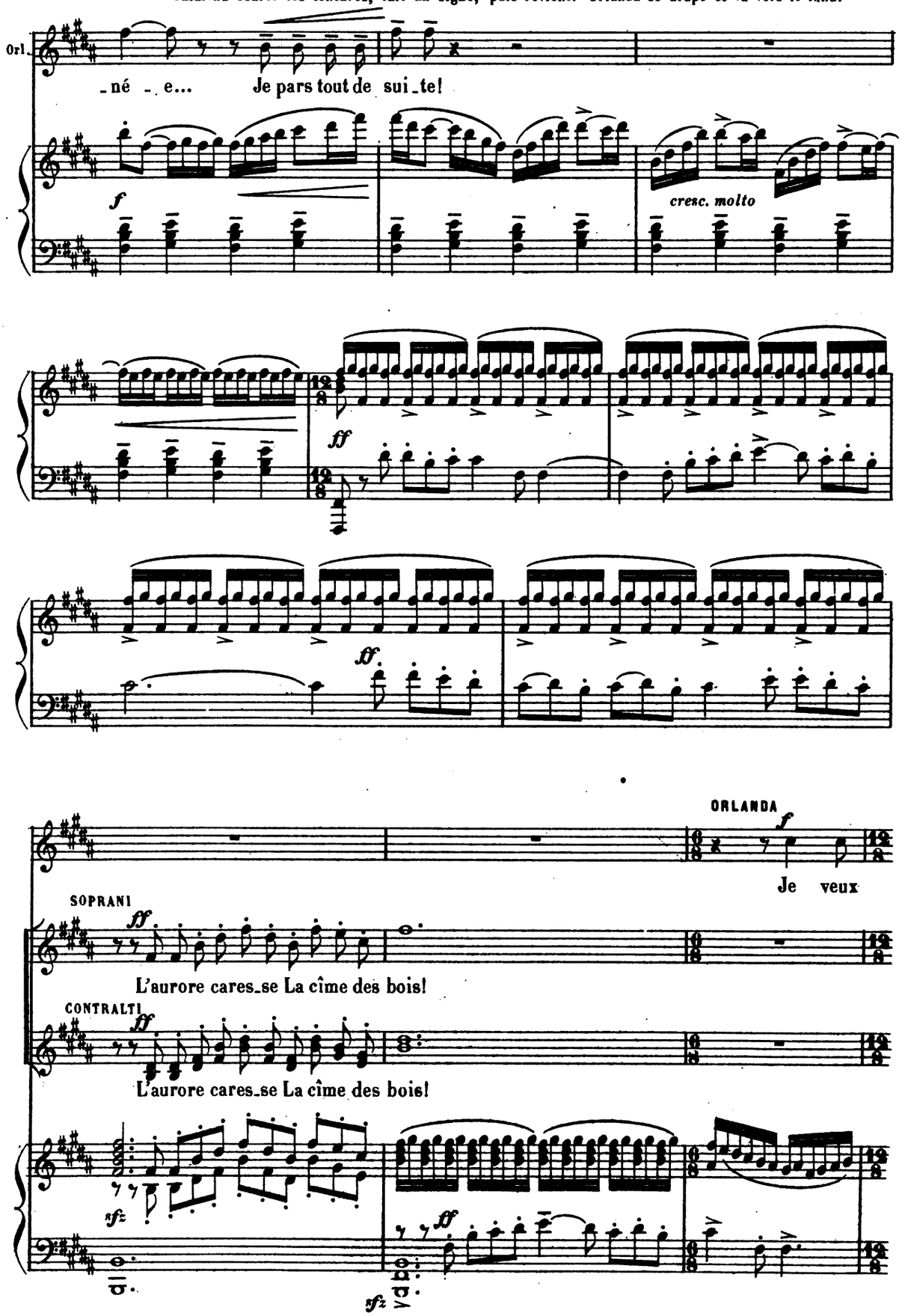
Chiarina écarte les tentures, fait un signe, puis revient. Orlanda se drape et va vers le fond.



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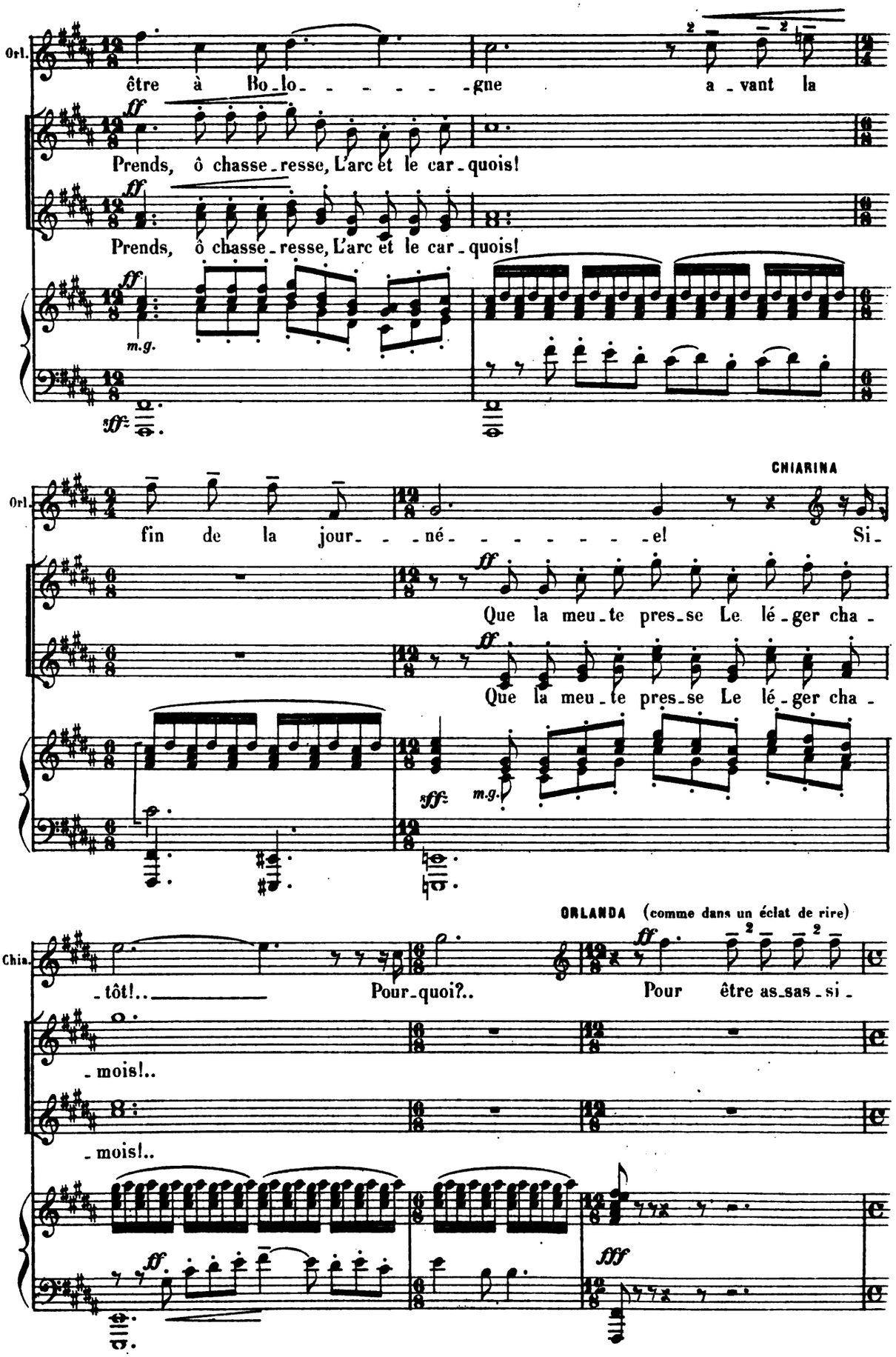

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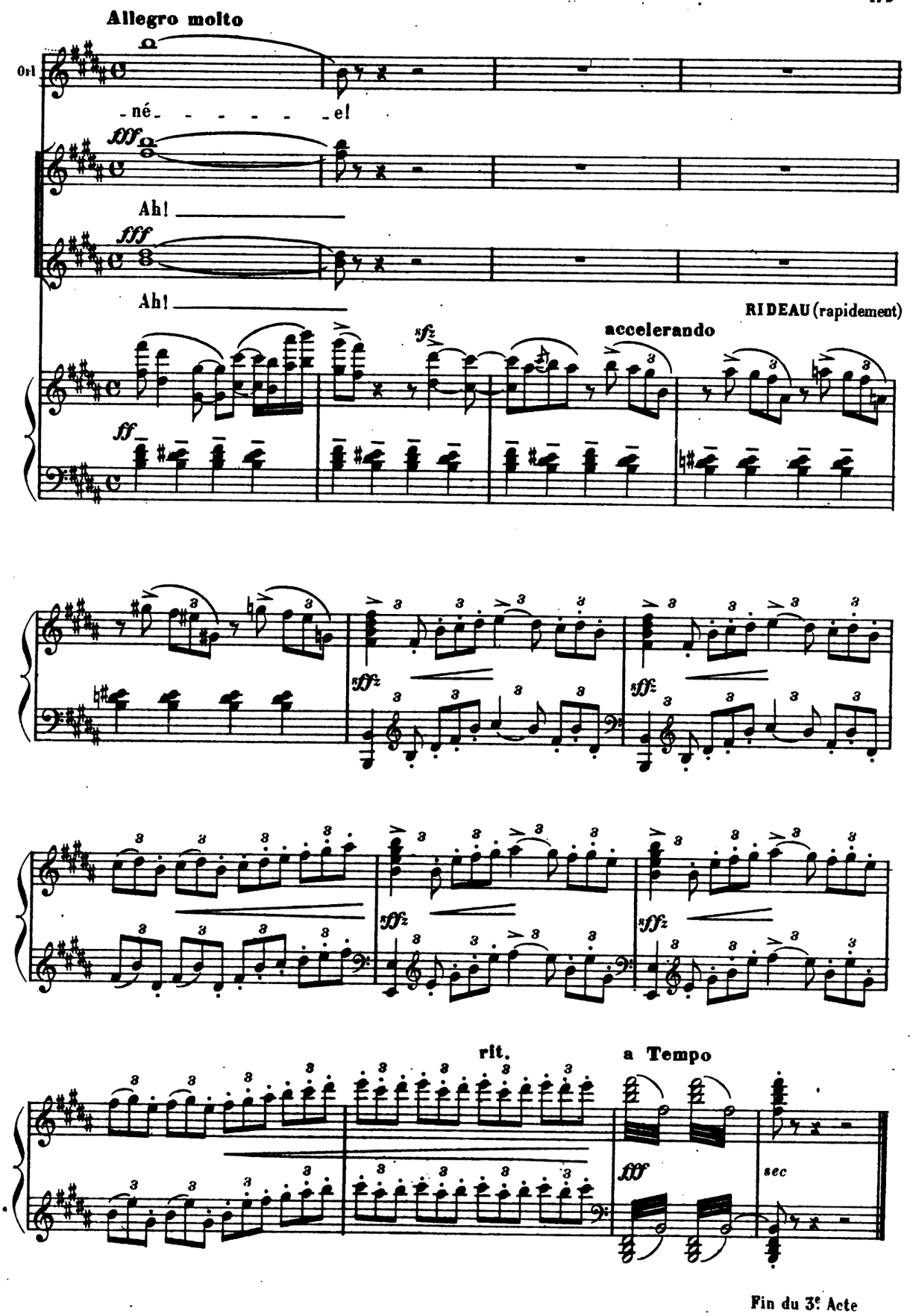

Fin du 3e Acte

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ACTE IV

Les jardins du Palais, à Bologne.

SCÈNE I

VIOLA, VIOLETTE, VIOLINE.

Ce sont trois folles de la Reine, presque des enfants. Des habits de fantaisie et de rêve, rappelant, avec des réminiscences mythologiques, le costume des bouffons royaux. L'habillement de Triboulet et de Momus, compliqué d'un charme féminin, avec des enfantillages. Un peu de turquerie aussi, selon la mode du temps. Elles ont des marottes où tintent des grelots.

Au lever du rideau, Viola sort du palais, tout en haut, traverse des groupes de seigneurs et de dames, sautèle, de marche en marche, descend avec des brusqueries d'oiseau, a l'air de chercher quelqu'un, arrive sur la terrasse, et parle en agitant les grelots de sa marotte.

Allegro vivo

PIANO

pp

dim. molto

mf

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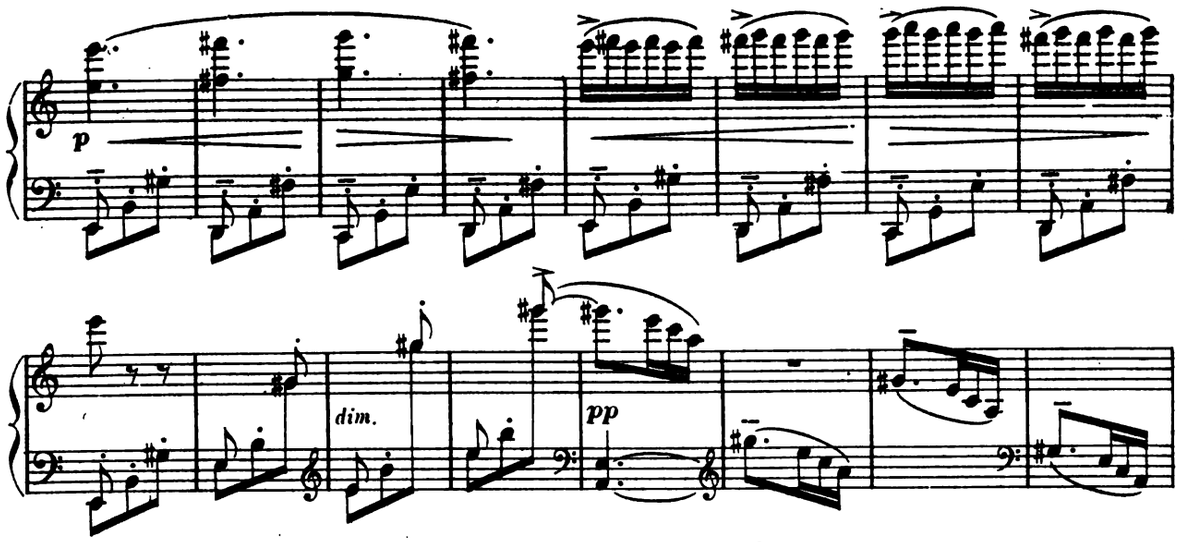
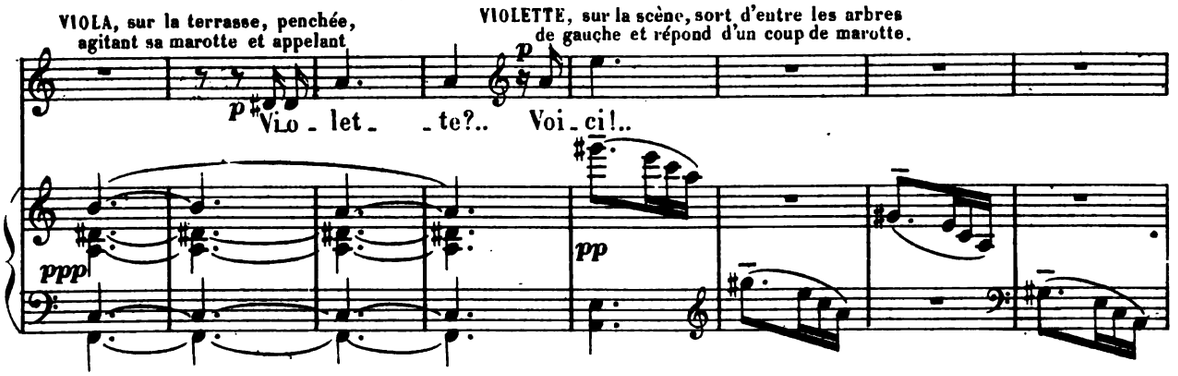


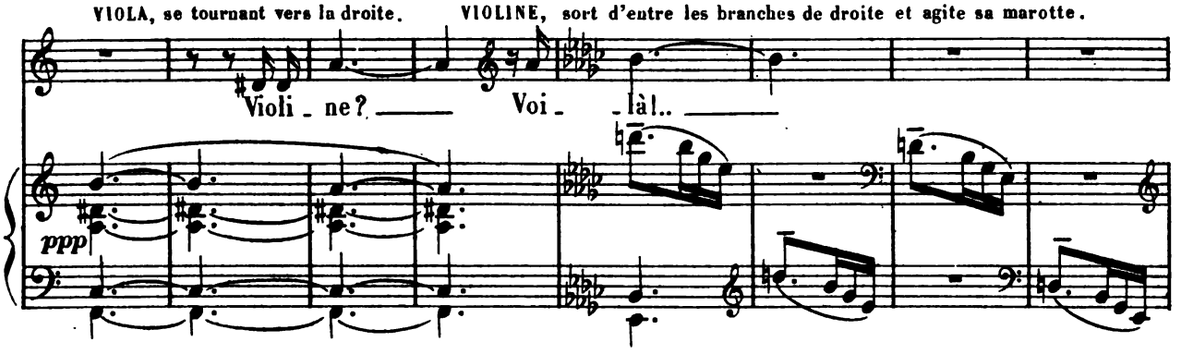
VIOLA, sur la terrasse, penchée, agitant sa marotte et appelant

VIOLETTE, sur la scène, sort d'entre les arbres de gauche et répond d'un coup de marotte.

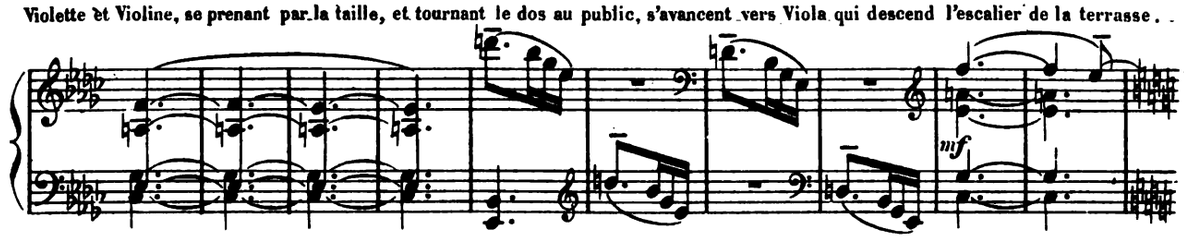


VIOLA, se tournant vers la droite.

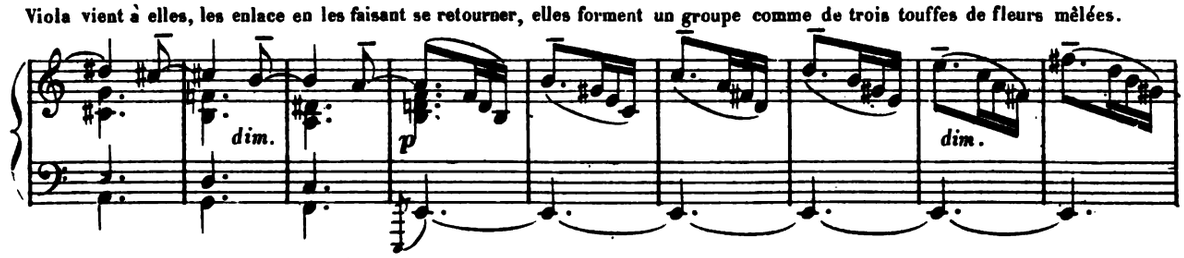
VIOLINE, sort d'entre les branches de droite et agite sa marotte.



Violette et Violine, se prenant par la taille, et tournant le dos au public, s'avancent vers Viola qui descend l'escalier de la terrasse.



Viola vient à elles, les enlace en les faisant se retourner, elles forment un groupe comme de trois touffes de fleurs mêlées.



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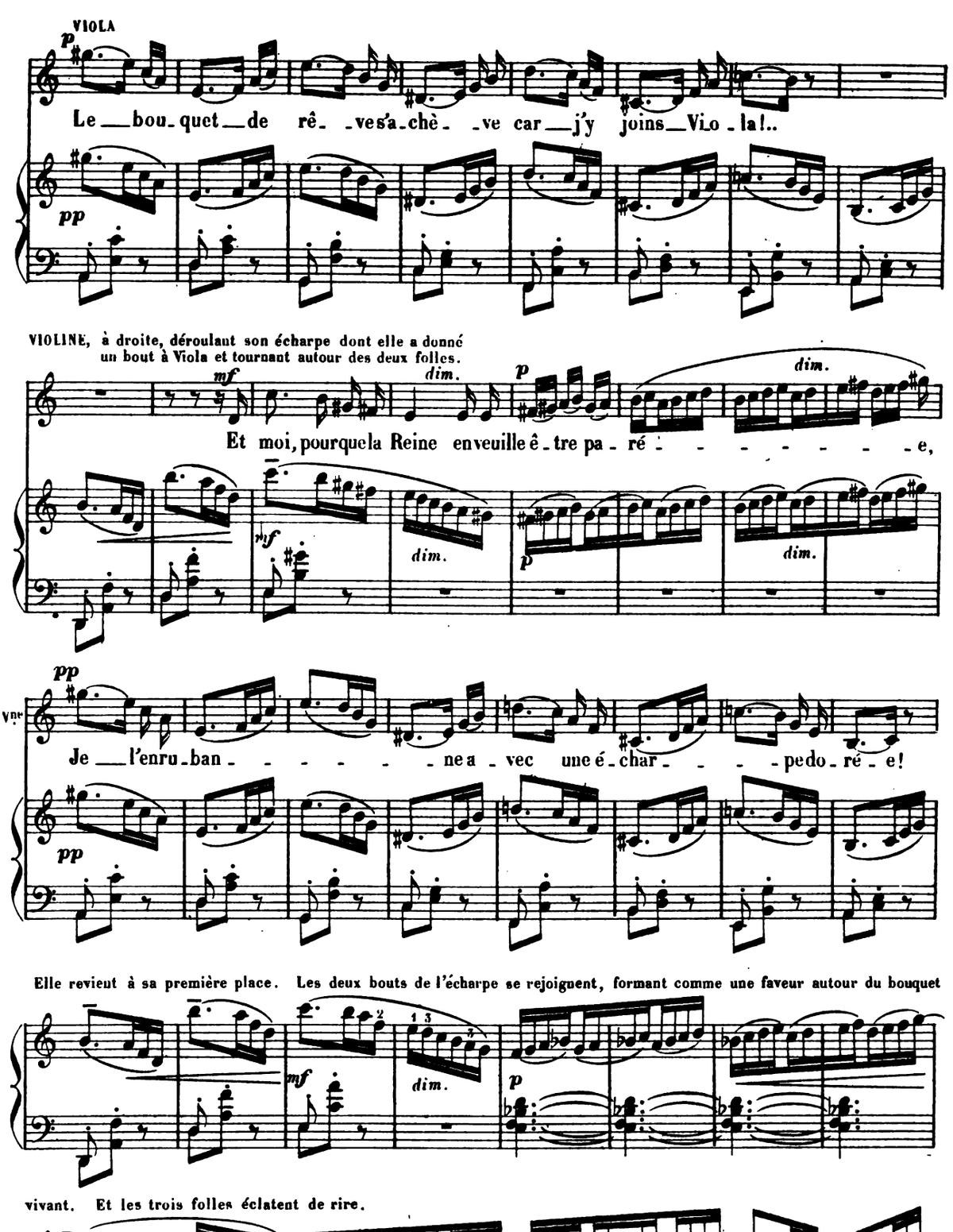

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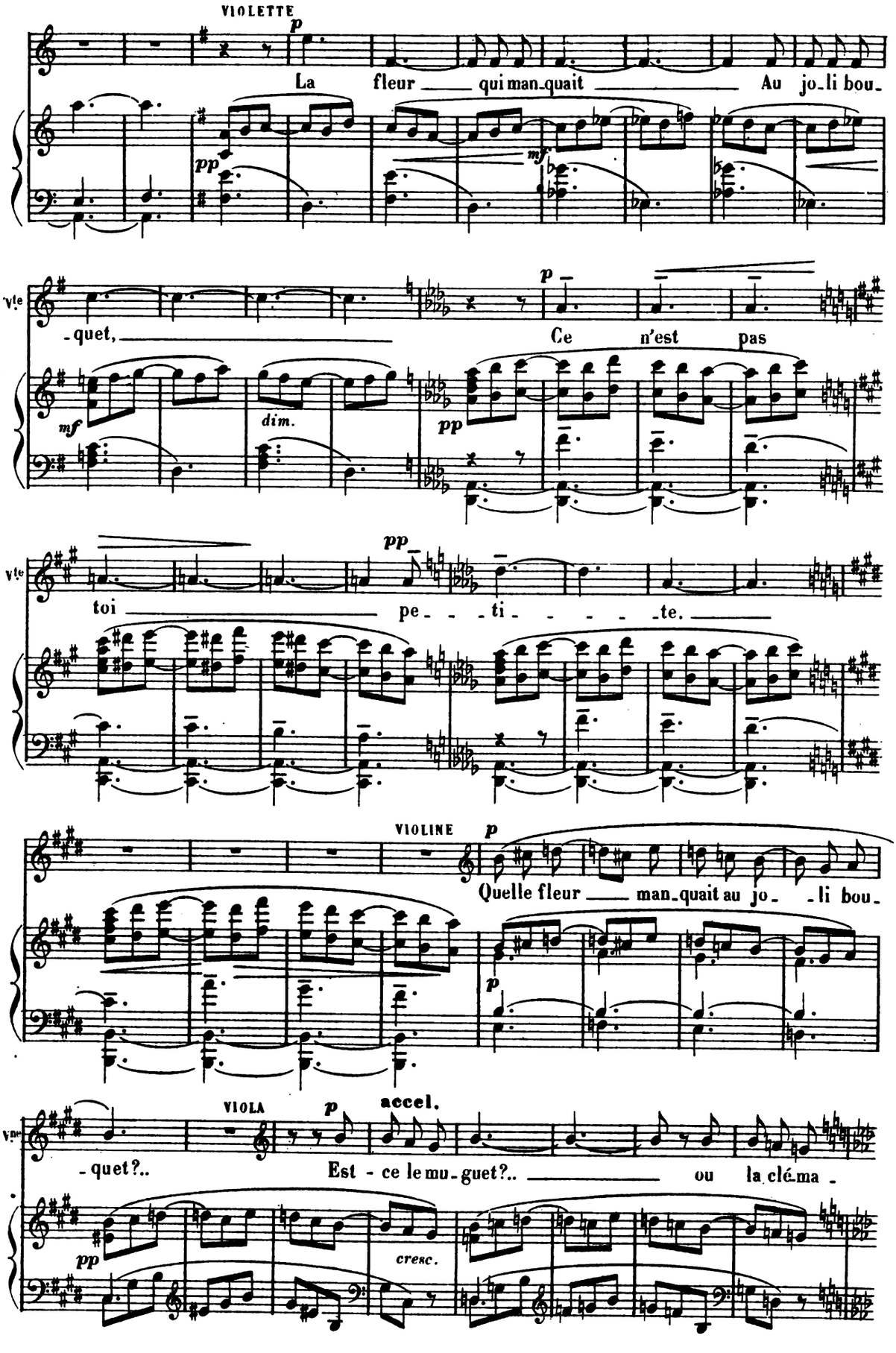

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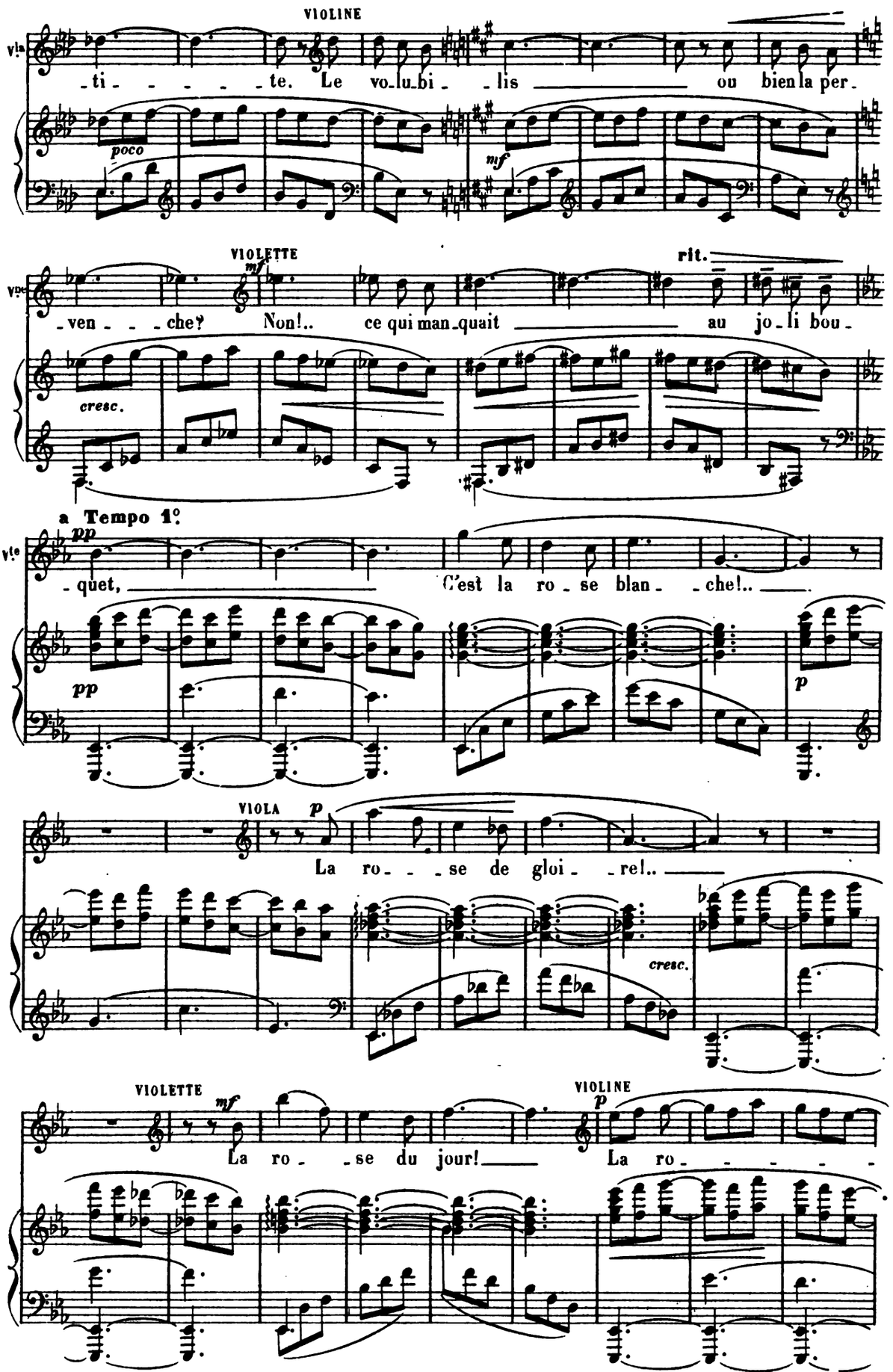

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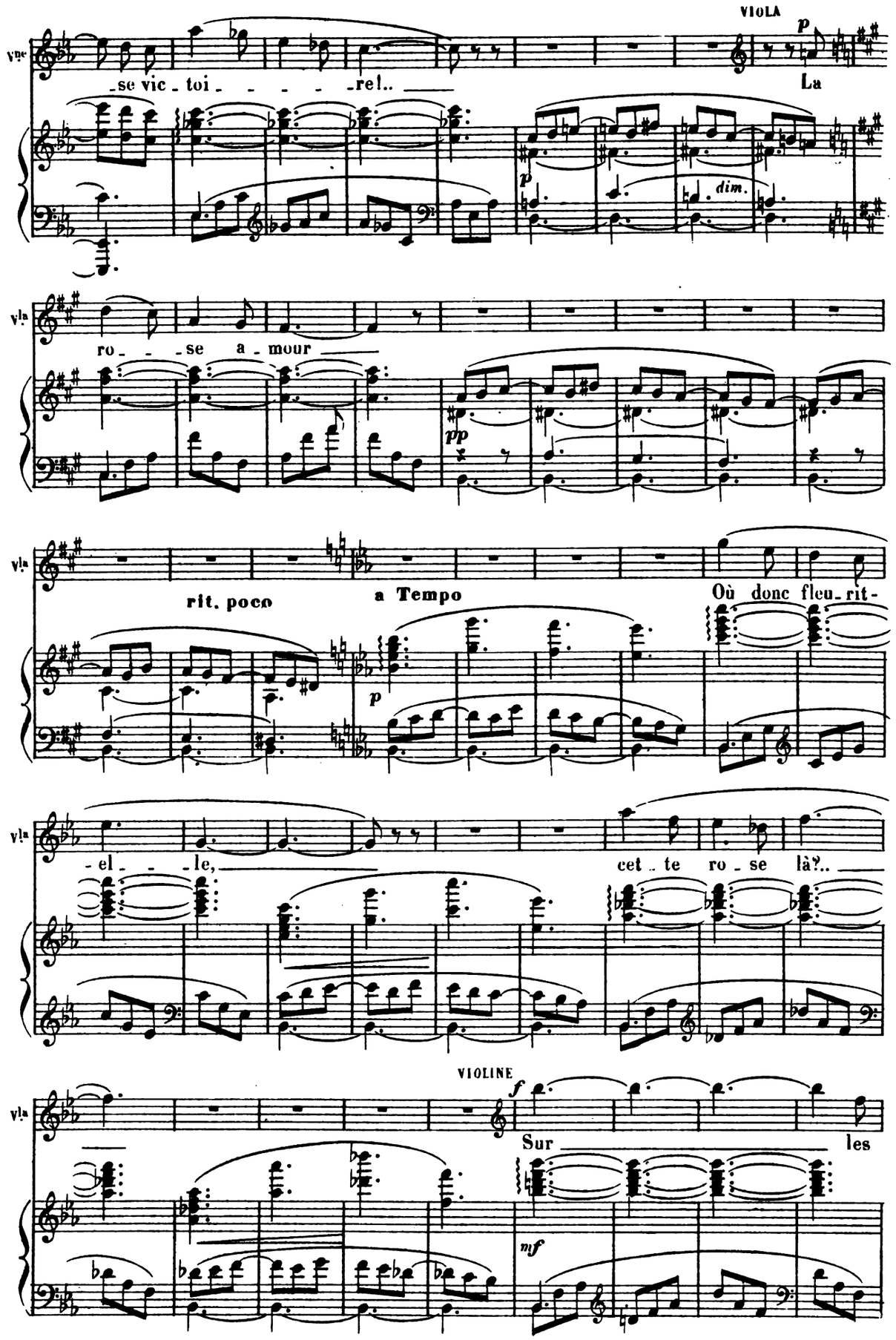

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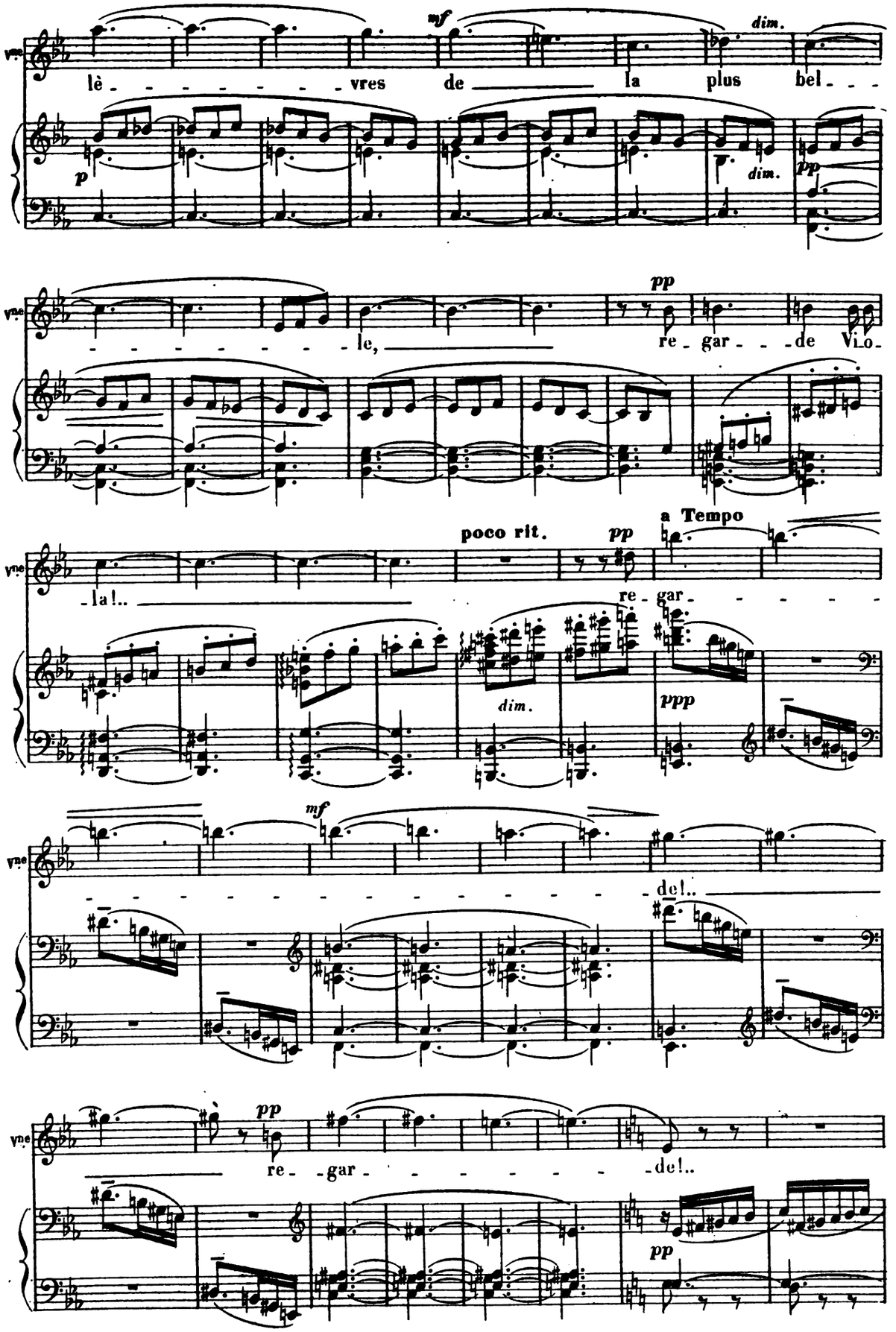

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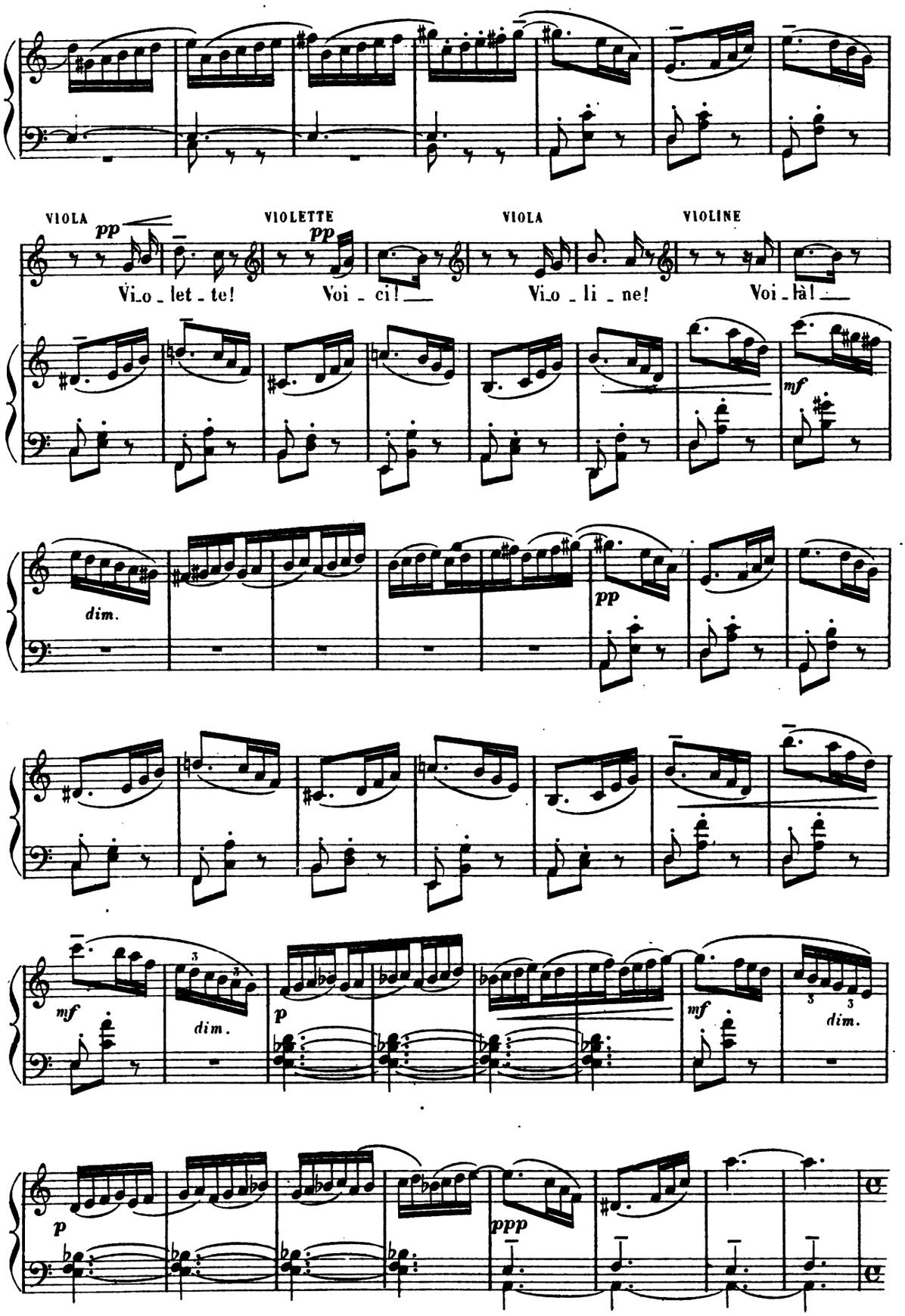

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SCÈNE II

GIORGIO d'AST, seul

GIORGIO relève la tête au bruit des grelots.

Hein!.. Qu'est-ce donc?. Ah! oui, les folles de la Rei - ne, Dont le bruit de gre -

Più lento regardant le palais, au fond.

Gior. - lots dans les jardins s'é - grè - ne. Plus folle en - core, elle est de retour... elle est

Gior. là! Et n'entend pas — ve - nir, dans le bruit de ga - la, L'hô -

Gior. - tesse au pâ - le front qu'elle n'a point — pri - é - e. Une

comme dans une rêverie.

lentement

Gior. heu - re, et puis le fils — de ra - ce décri - é - e, L'aventurier — dou - teux, de tant de ha -

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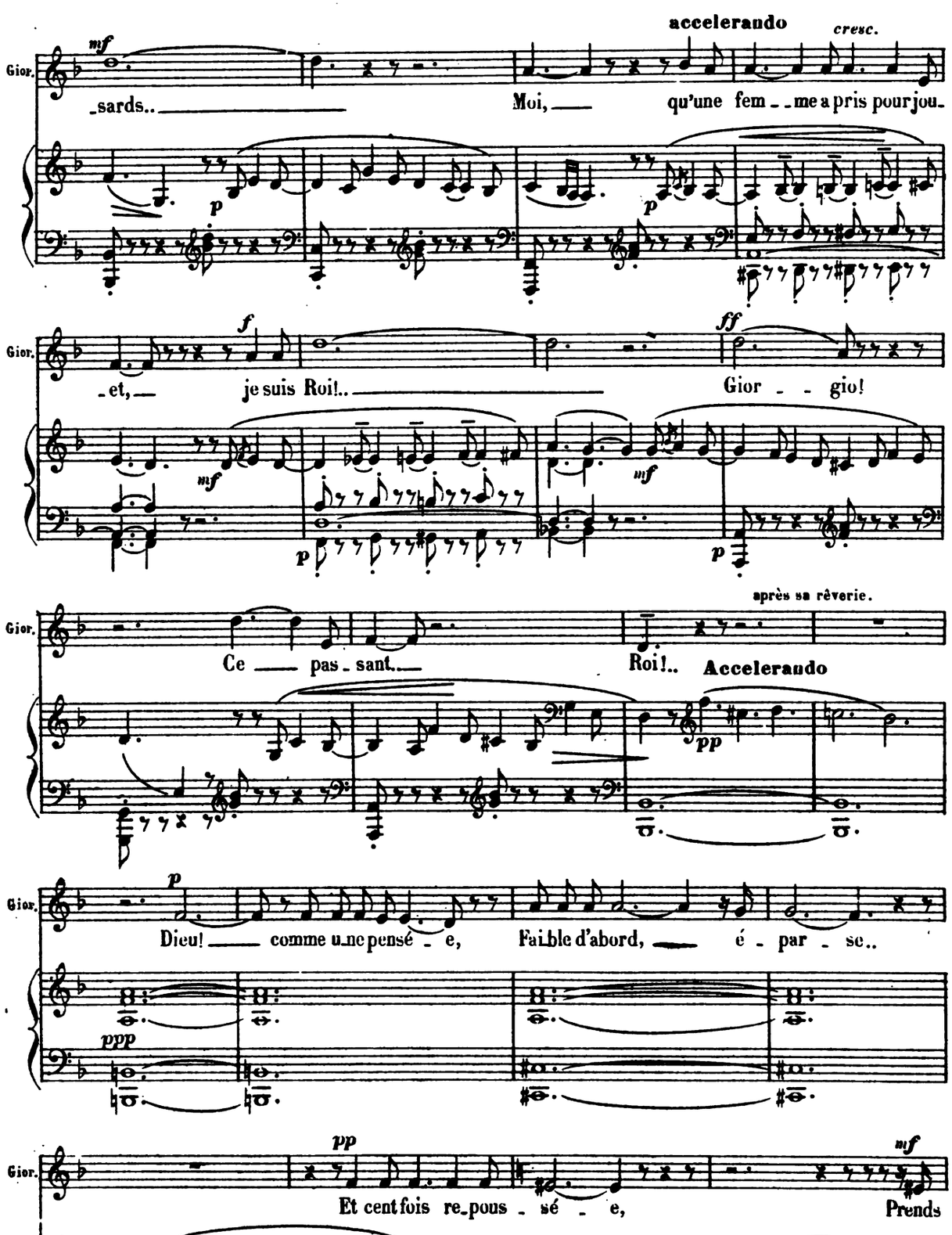

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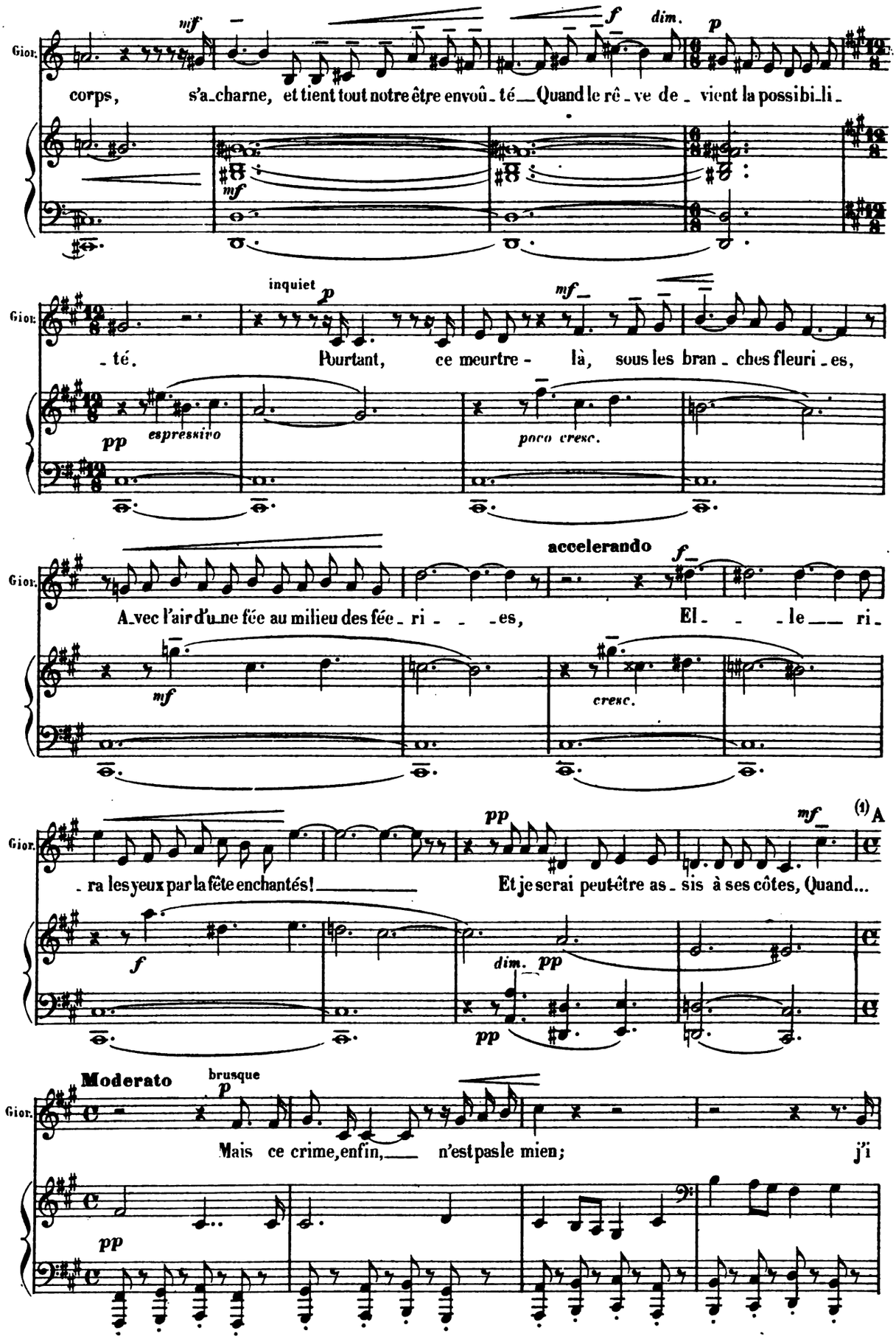

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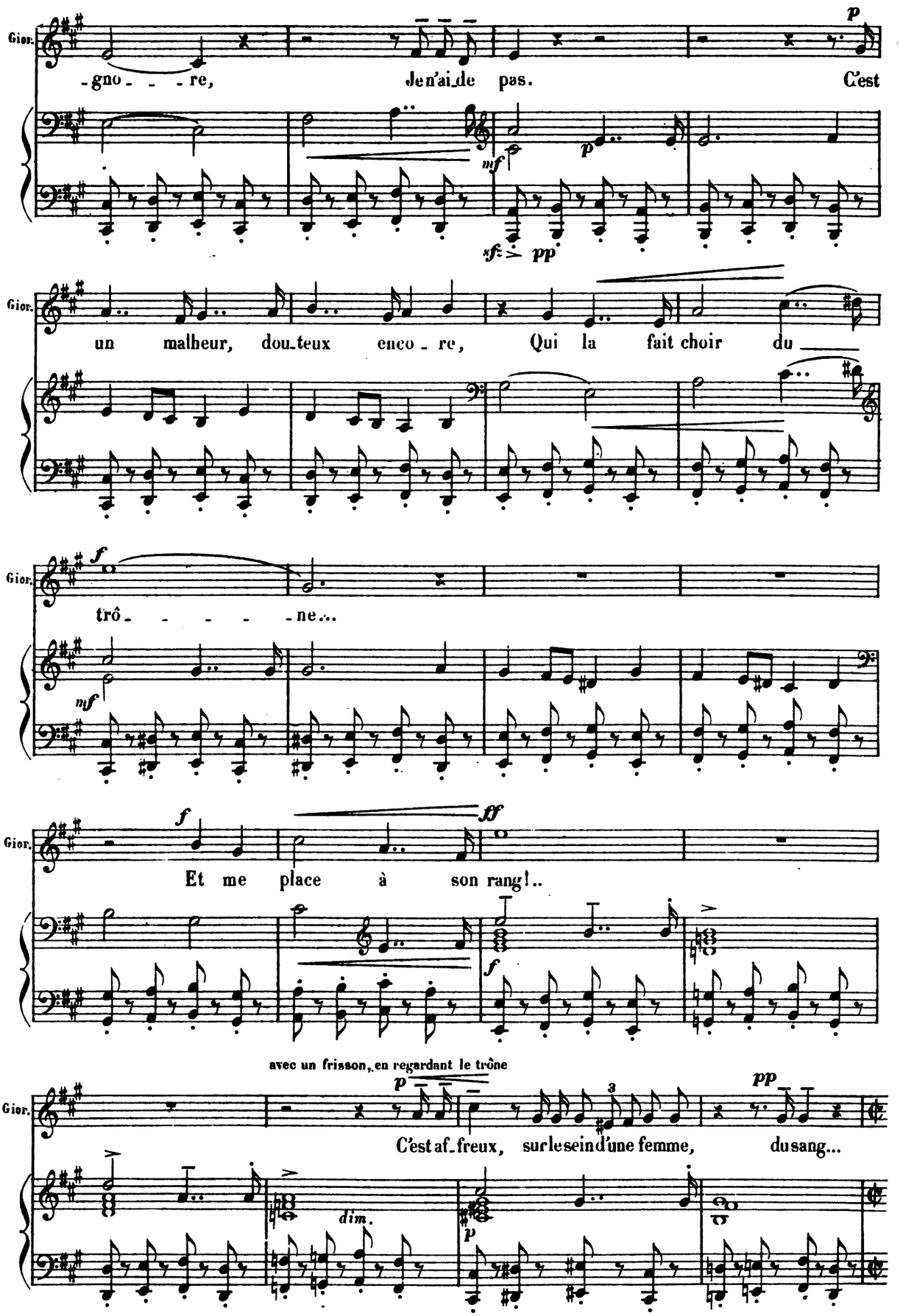

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SCÈNE III

GIORGIO D'AST, puis LA REINE, CHIARINA, VIOLA, VIOLINE, VIOLETTE
COURTISANES et CHŒUR

Le cortège de la Reine d'abord dans la coulisse, puis peu à peu en scène

B

Allegro moderato, avec charme

pp

SOPRANI pp Rei - - - - - - - - - - - ne!...

CONTRALTI pp Rei - - - - - - - - - - - ne!...

TÉNORS pp Rei - - - - - - - - - - - ne!...

BASSES pp Rei - - - - - - - - - - - ne!...

pp

GIORGIO mf La voici!...

p

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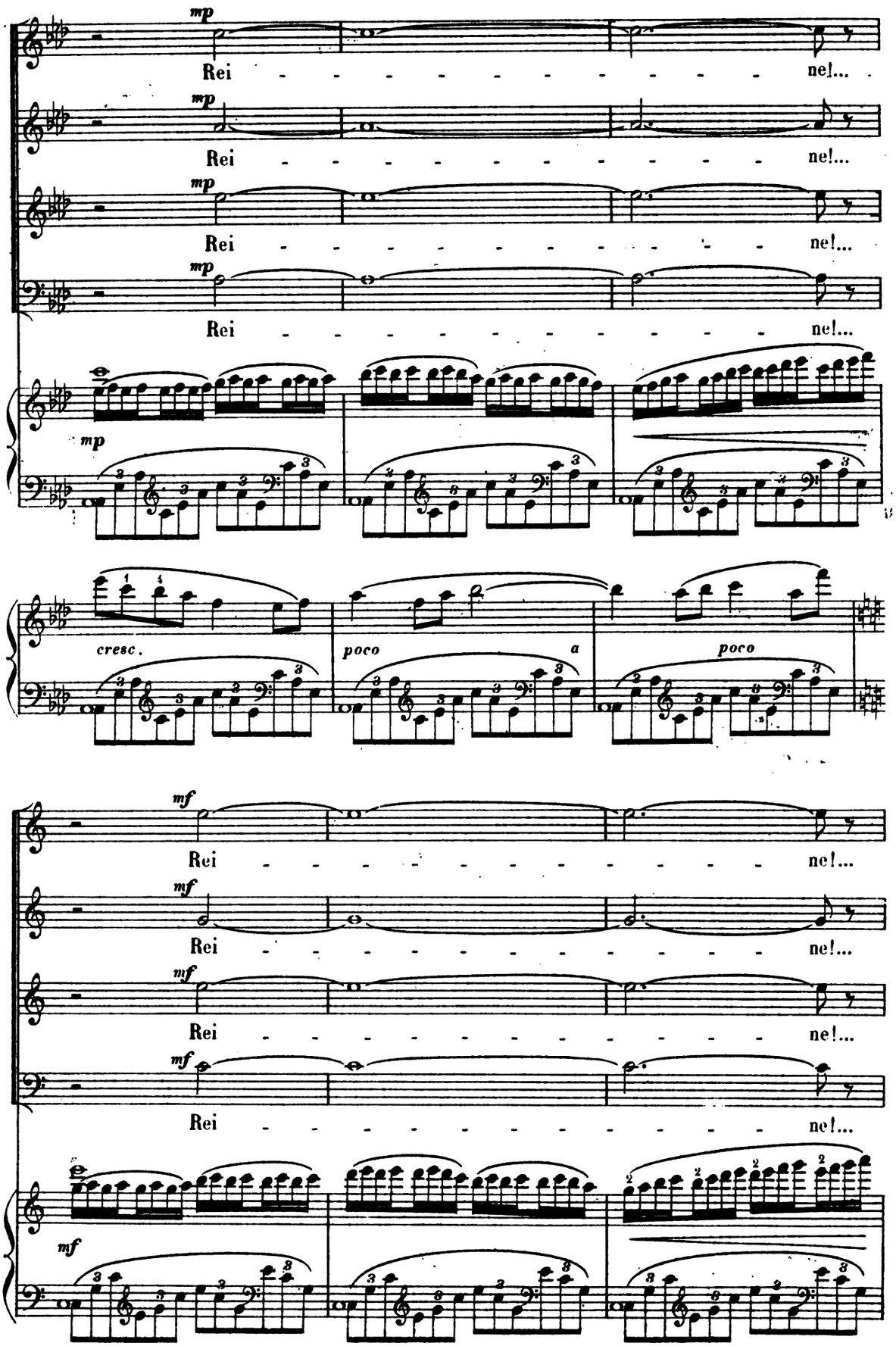

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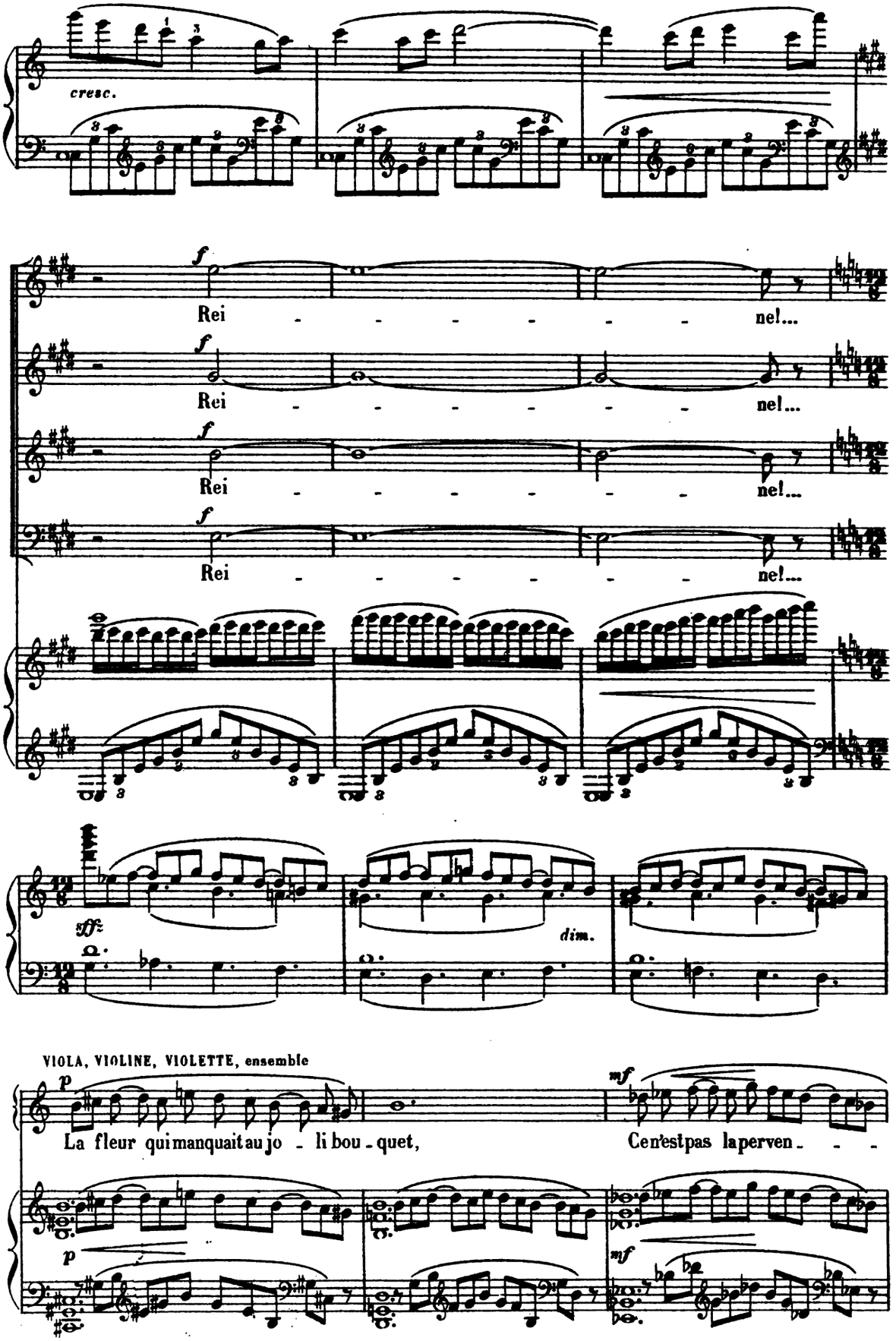

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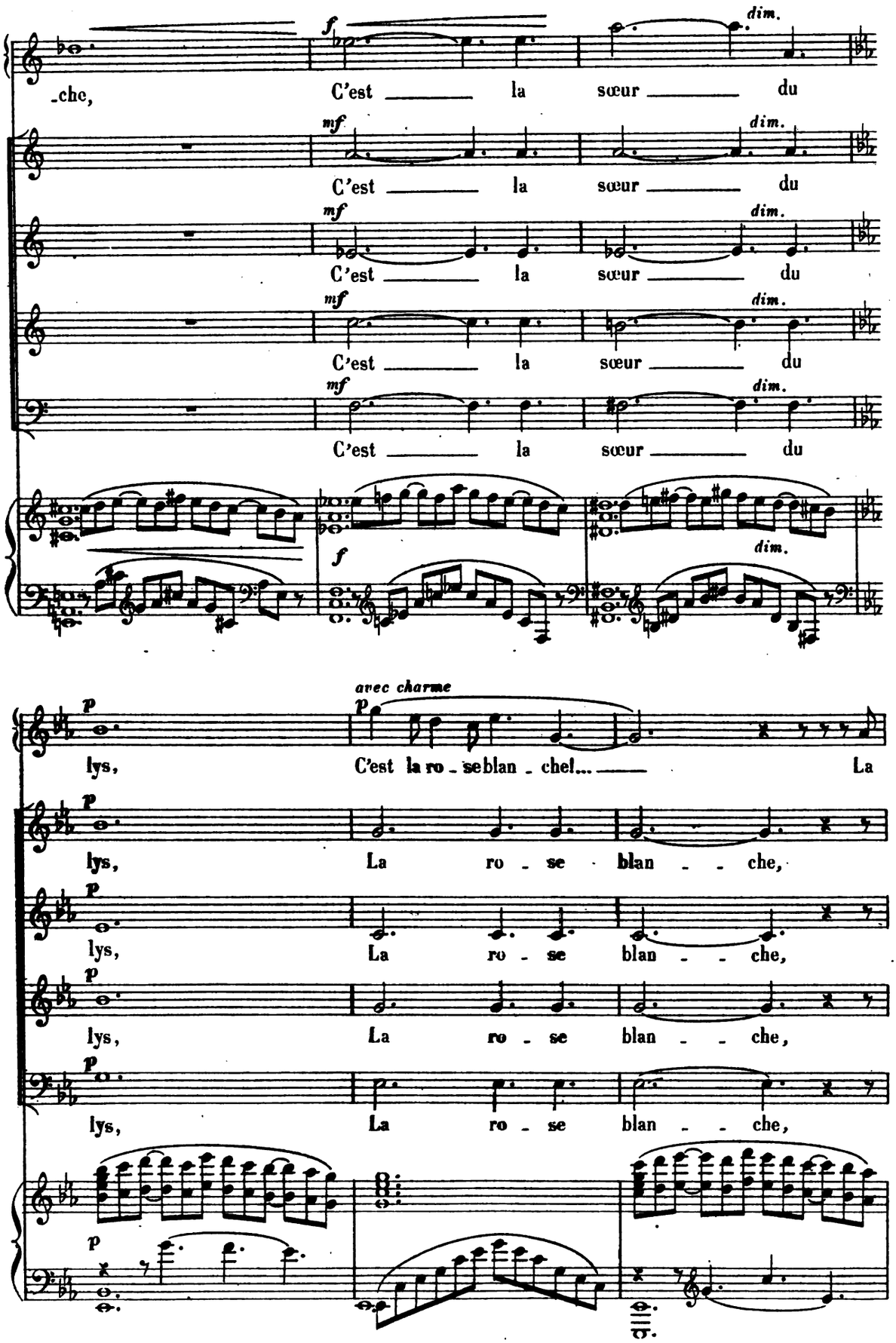

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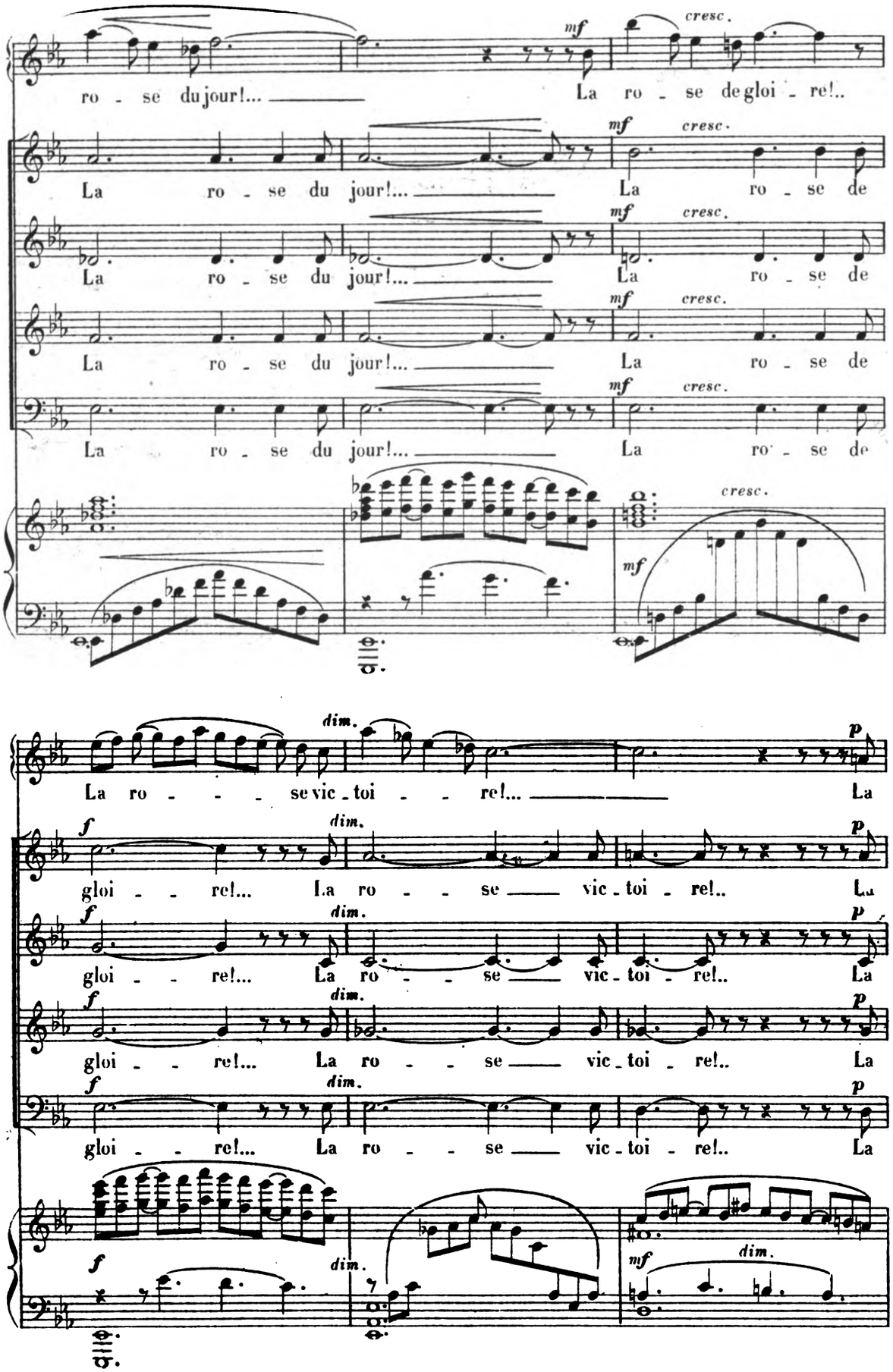

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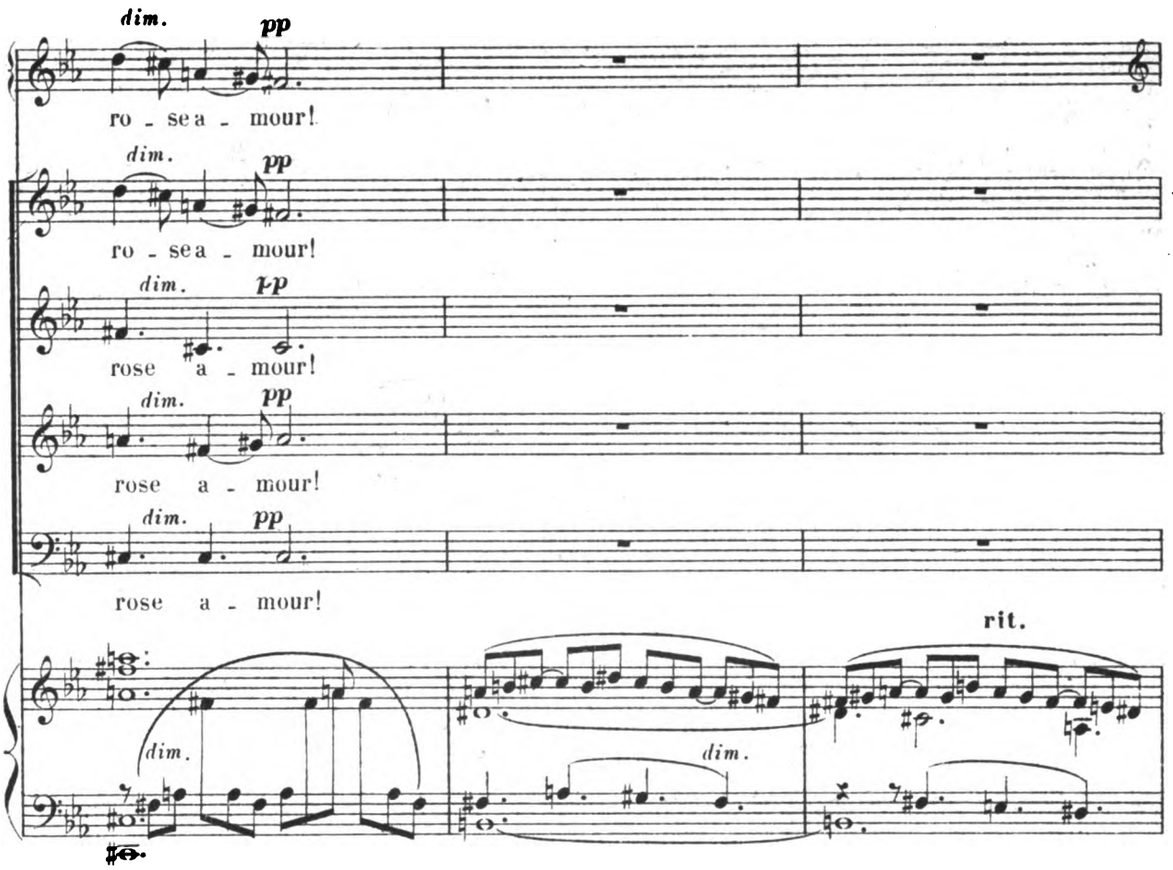

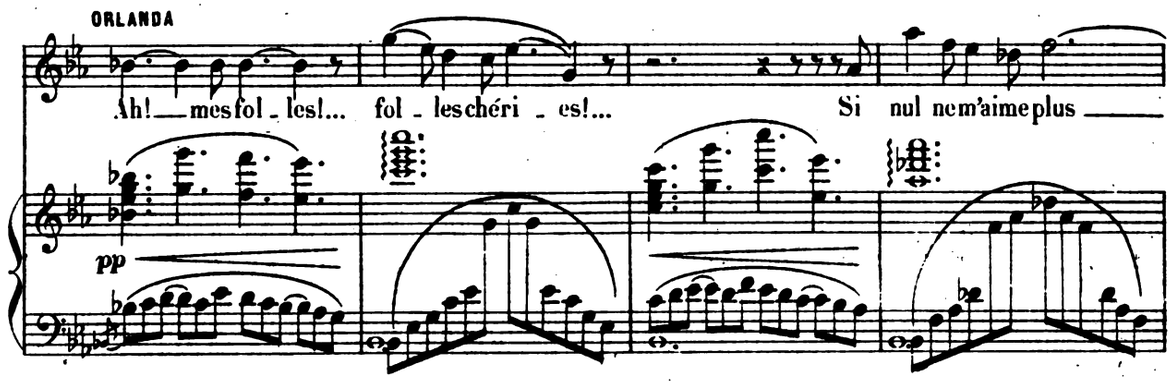

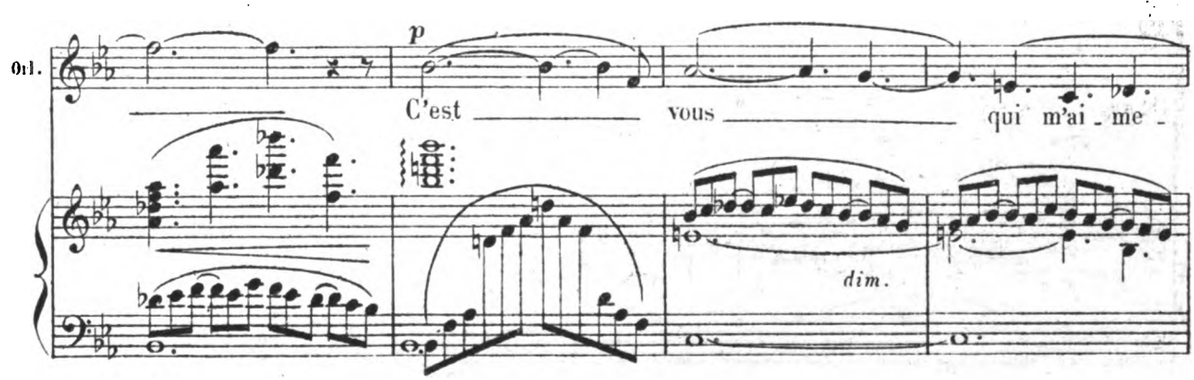

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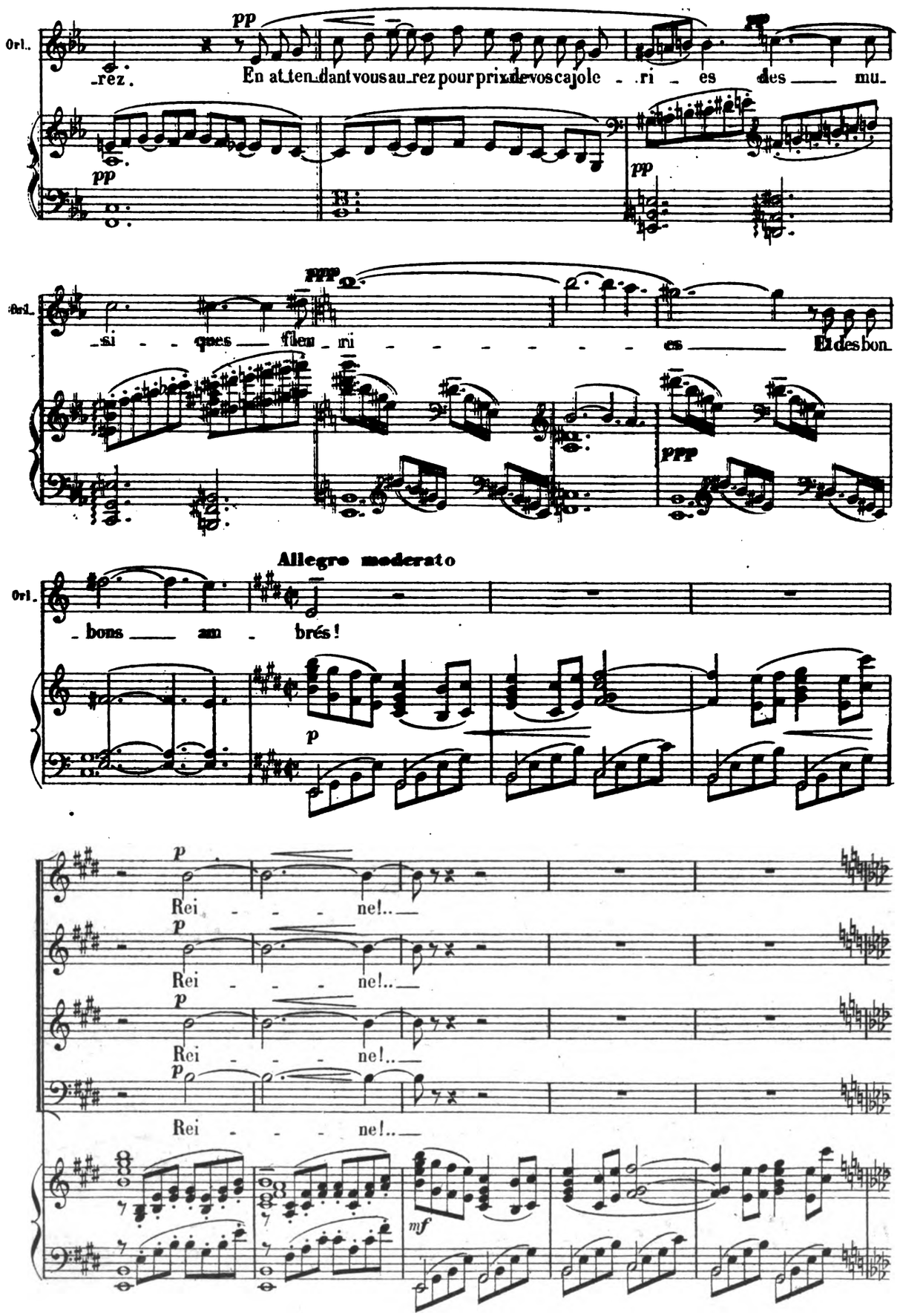

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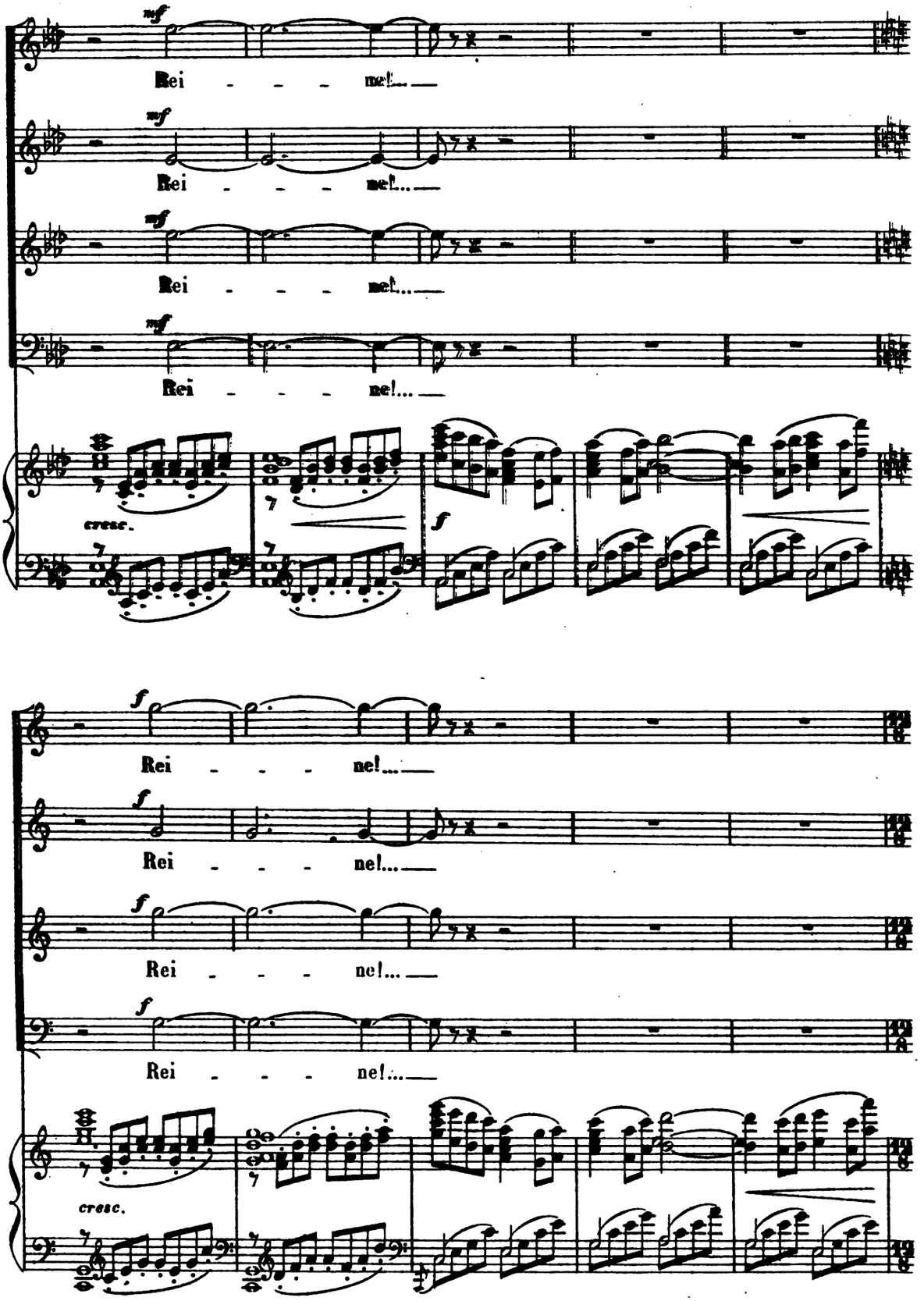

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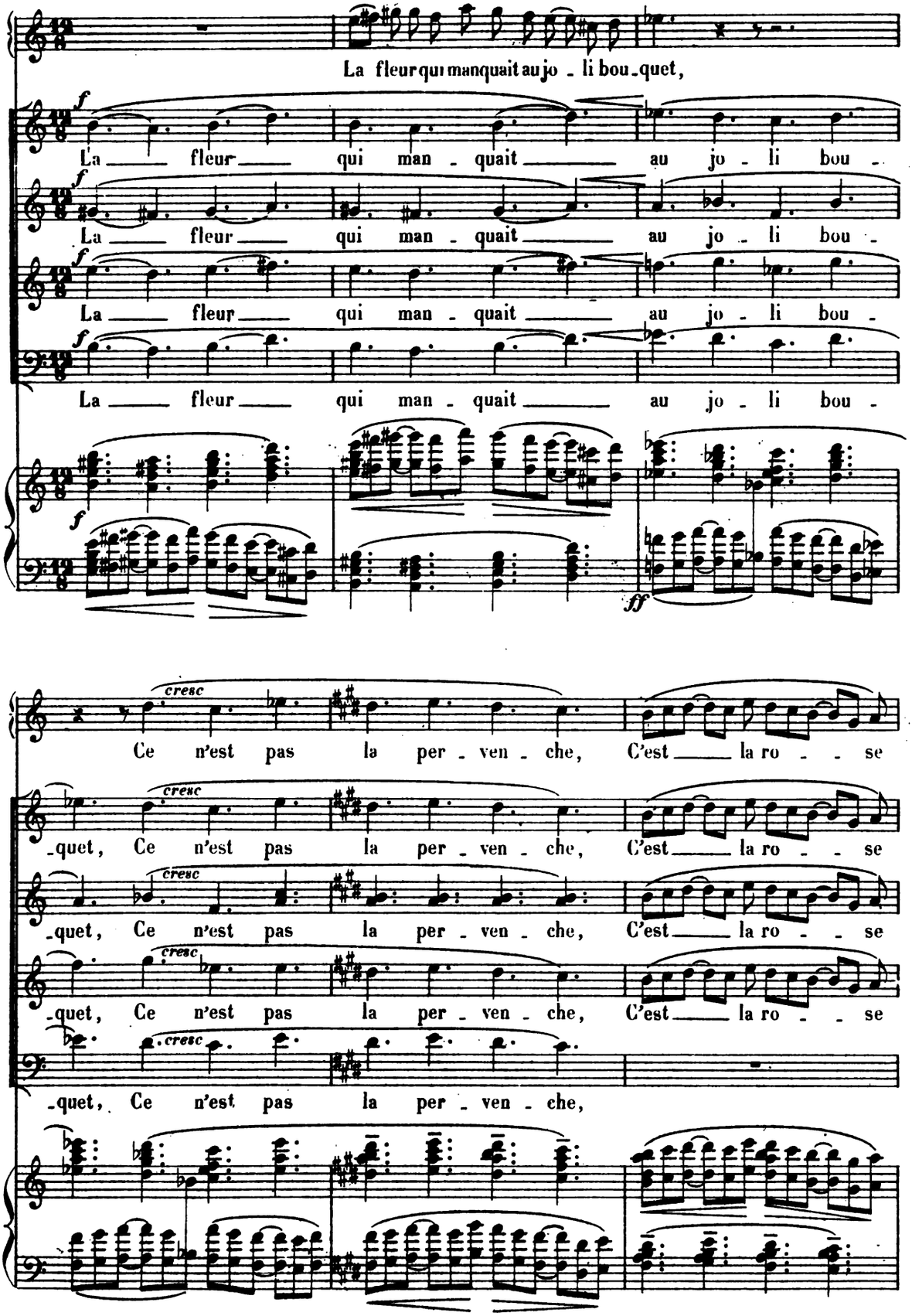

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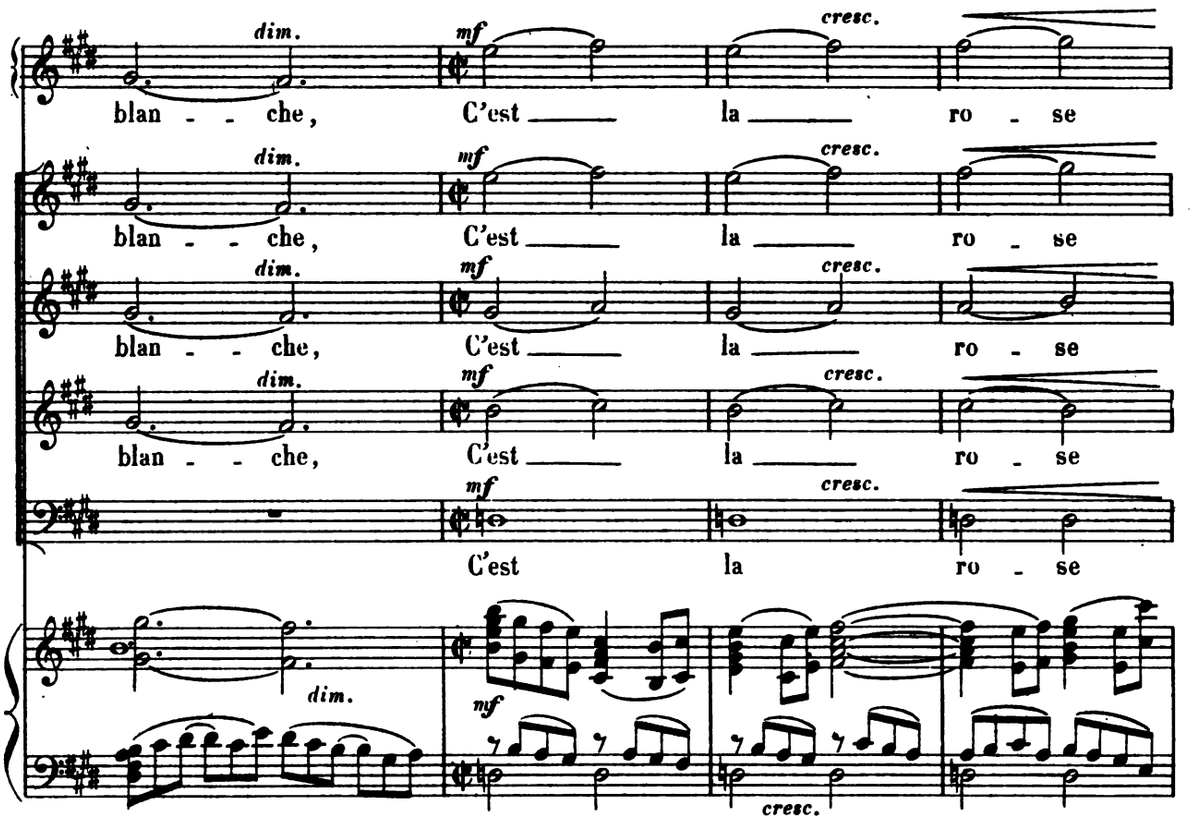

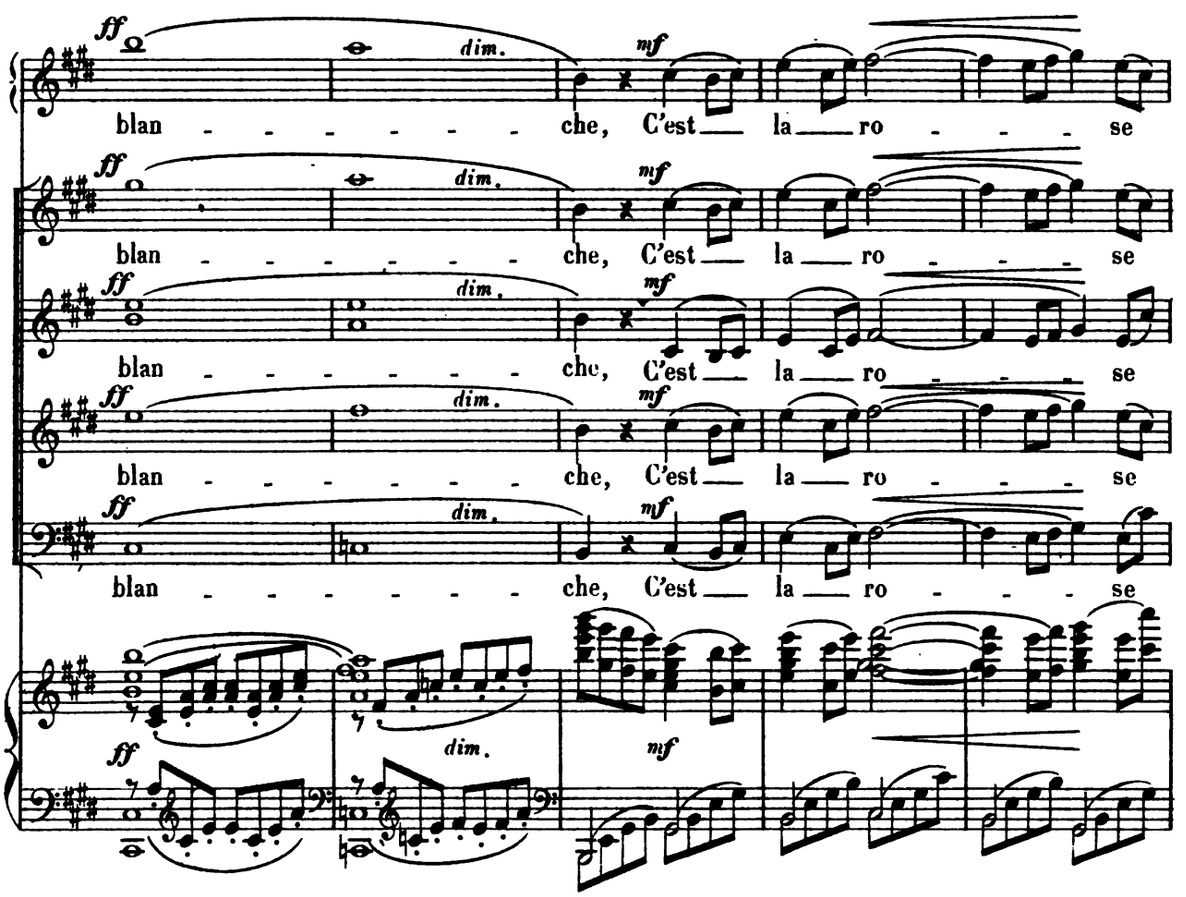

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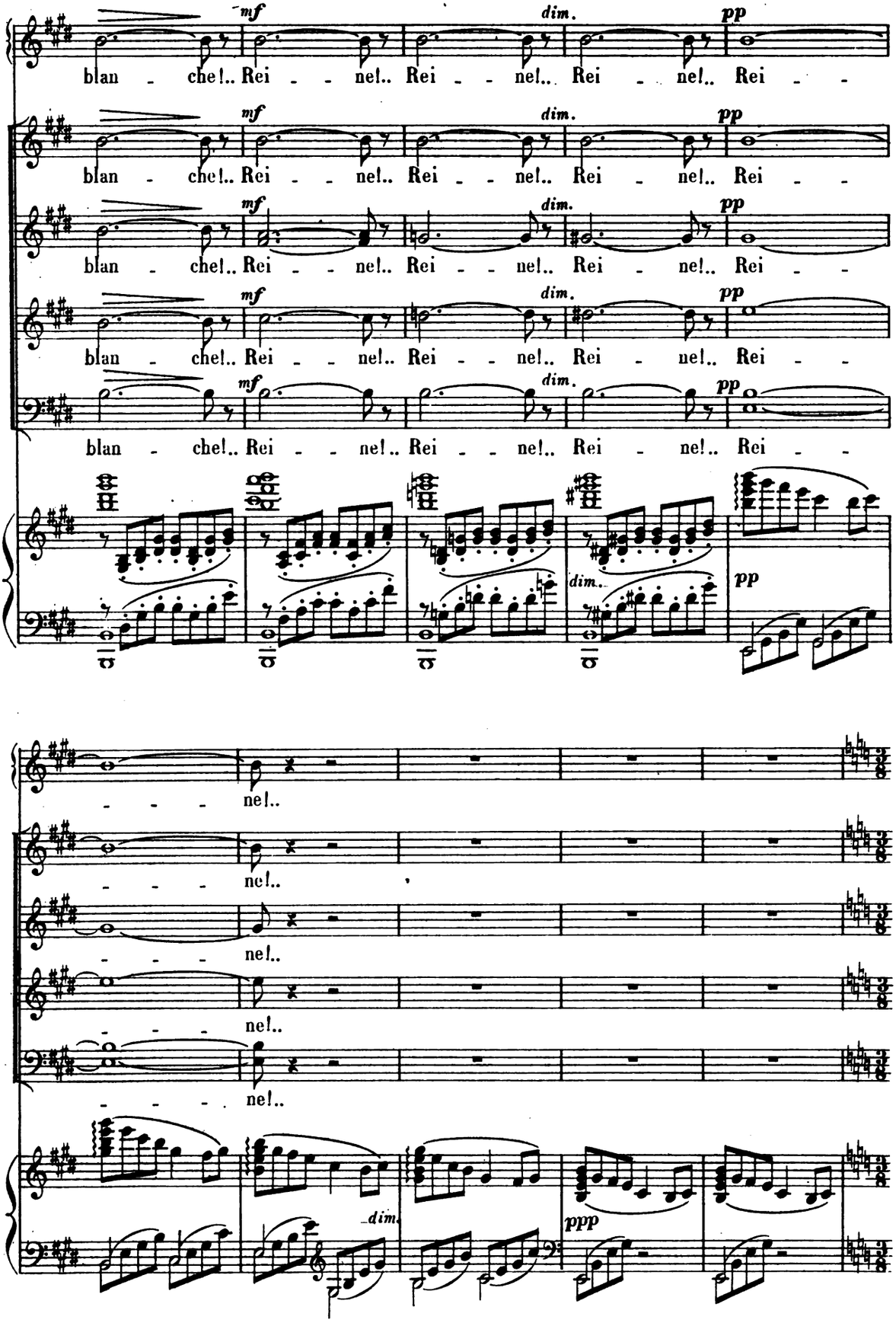

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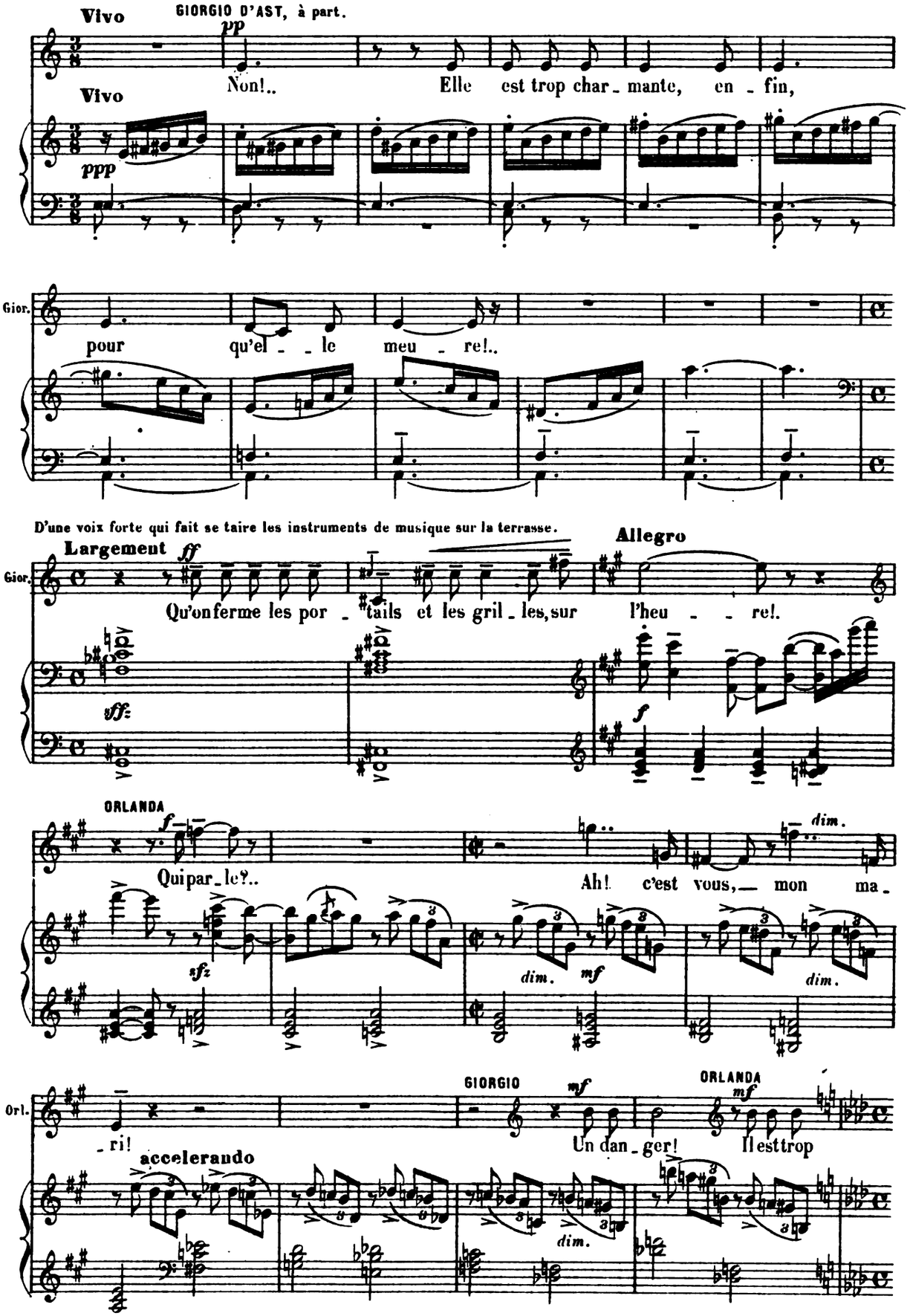

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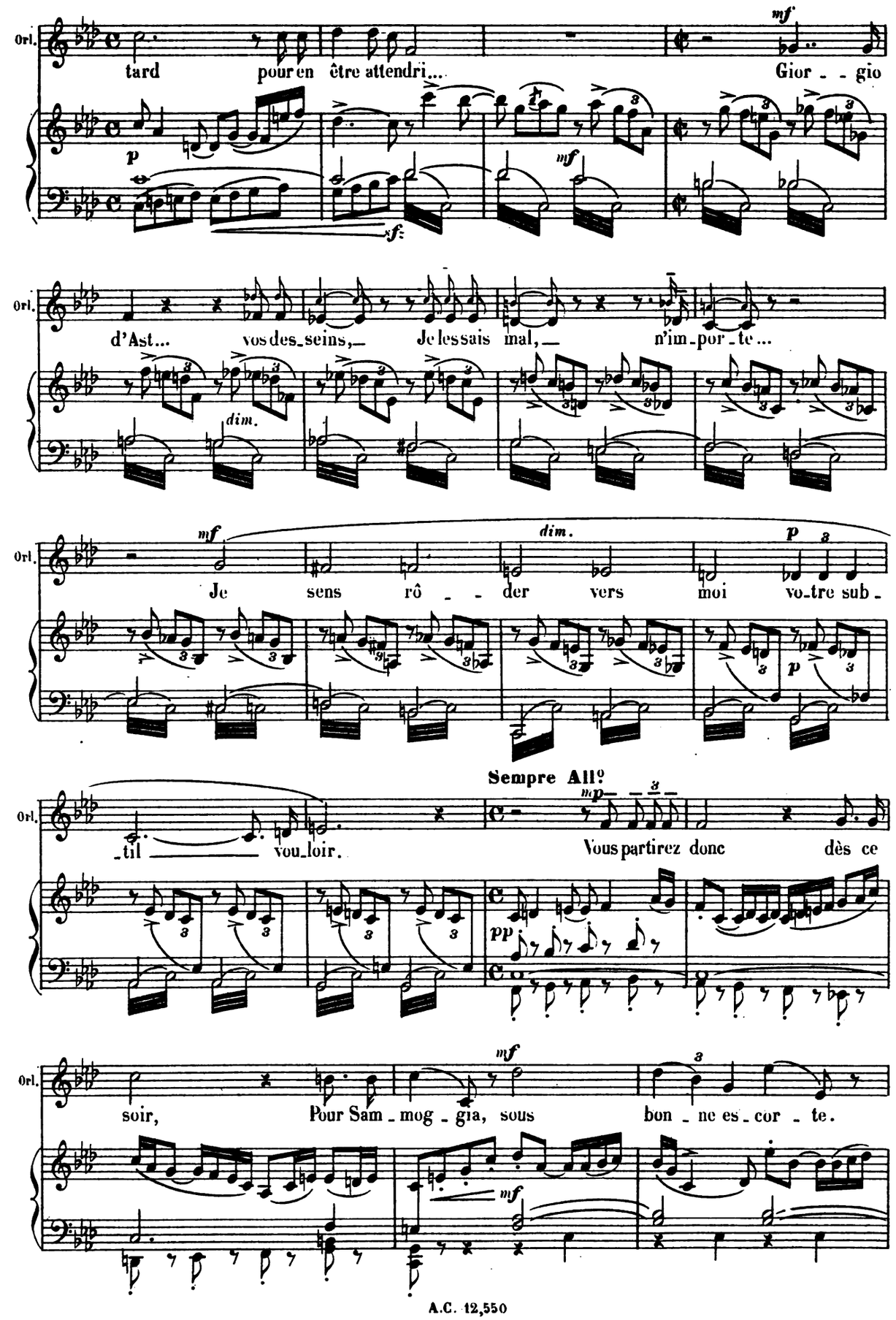

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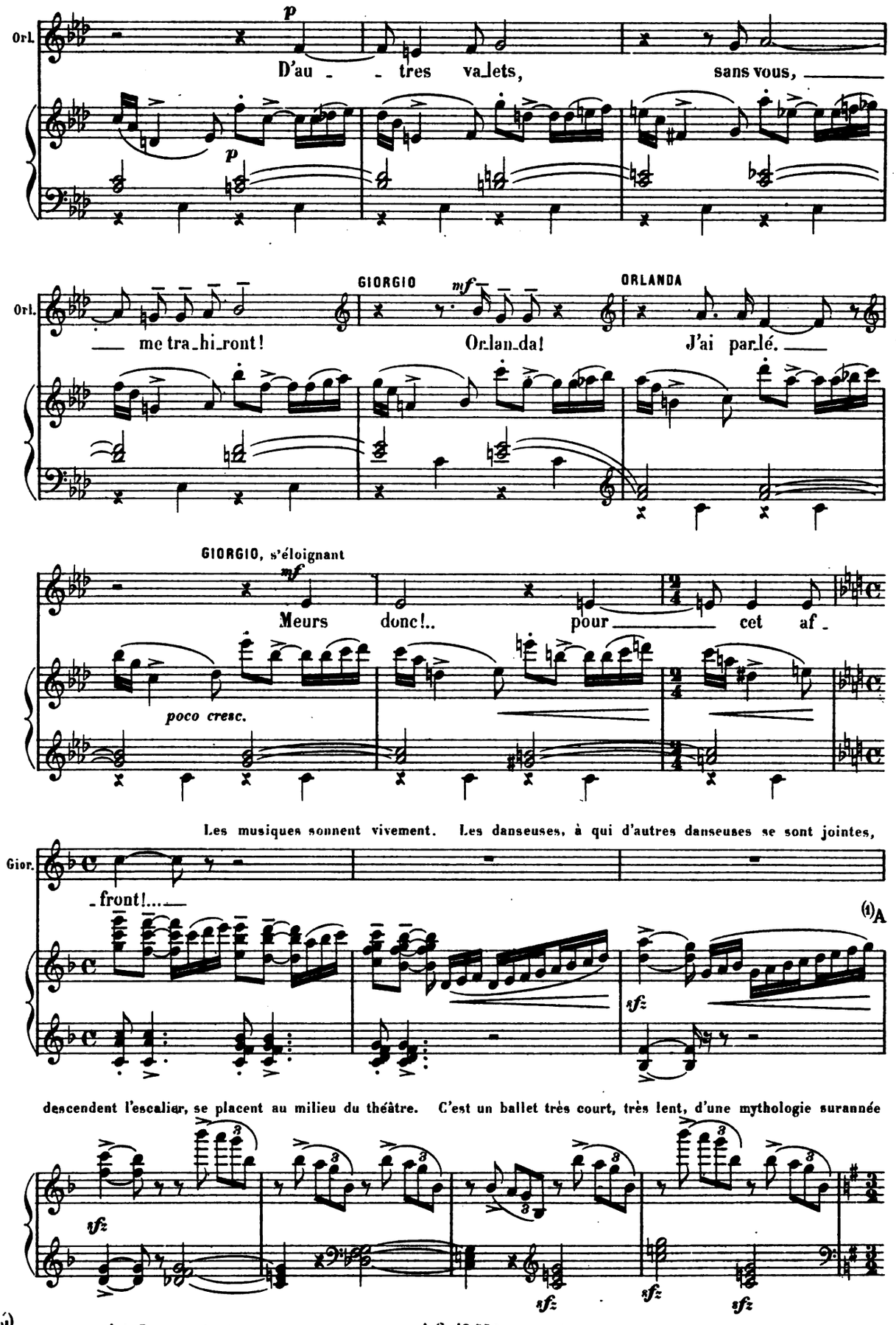

(1) On passe de A à B page suivante.

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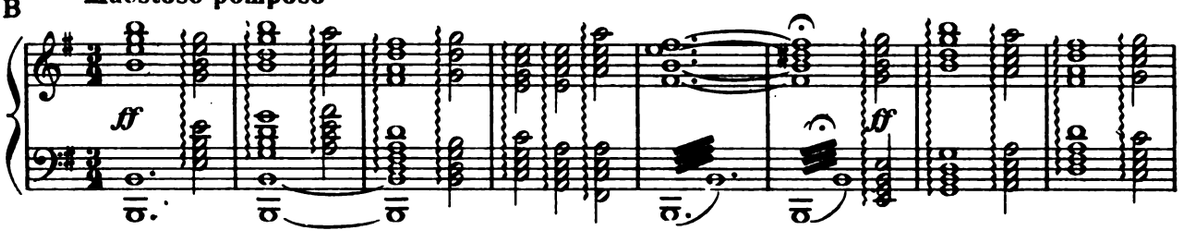
SCÈNE IV

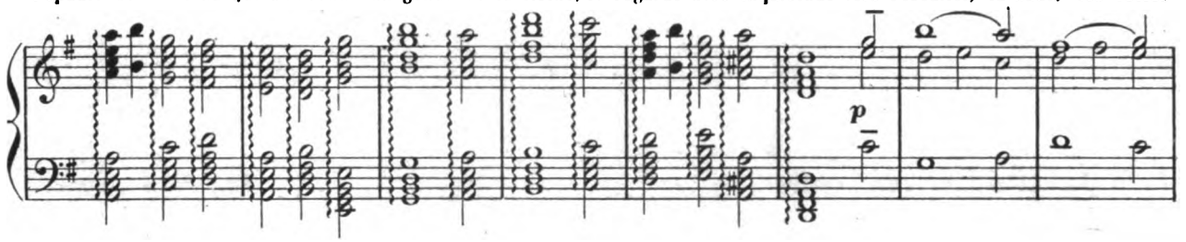
Les PRÉCÉDENTS, puis DANIELO.

et charmante. La Reine est assise sur le trône, un peu vers la gauche, tournant le dos au palais, la main appuyée sur

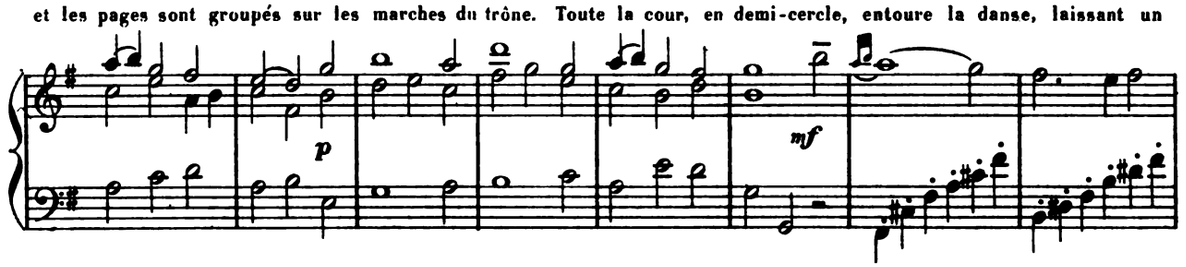
B **Maestoso pomposo**



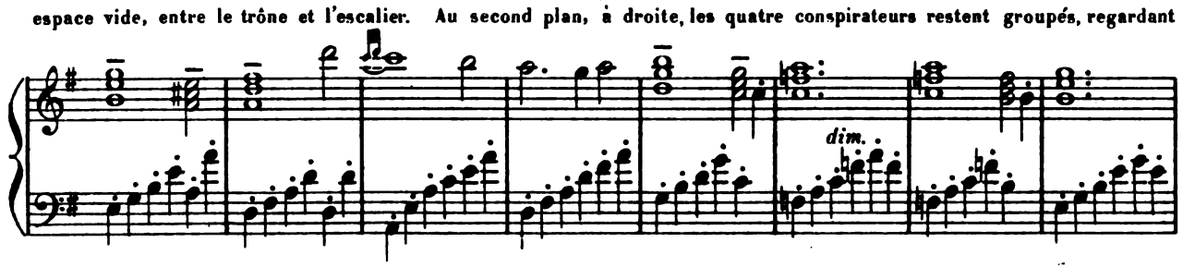
l'épaule de Chiarina qui s'accoude au genou de la Reine, et regarde avec inquiétude vers l'escalier, là-haut; les folles



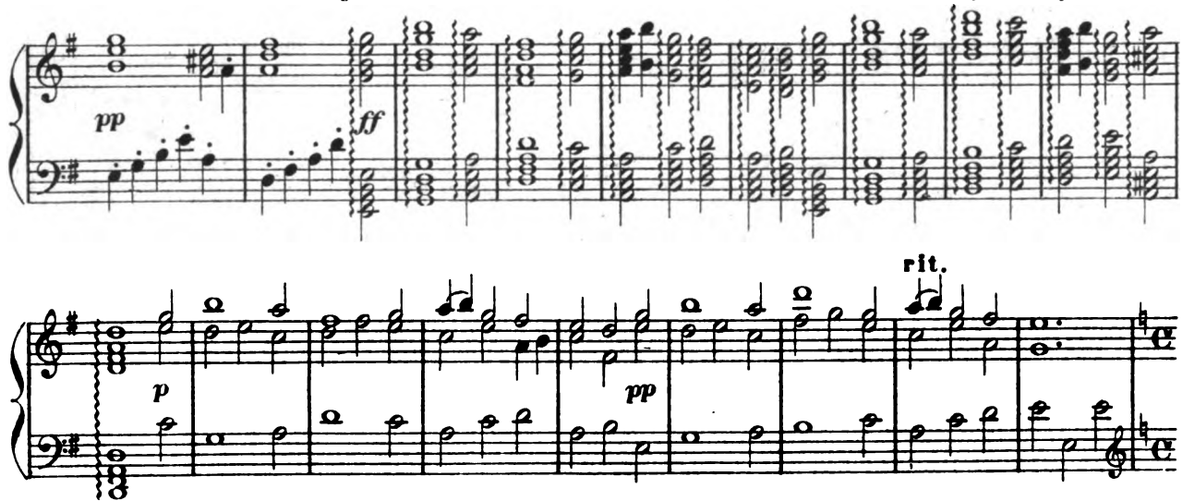
et les pages sont groupés sur les marches du trône. Toute la cour, en demi-cercle, entoure la danse, laissant un



espace vide, entre le trône et l'escalier. Au second plan, à droite, les quatre conspirateurs restent groupés, regardant



vers le fond du théâtre. Giorgio d'Ast, accoudé à la statue de Diane, observe anxieusement la porte du palais.



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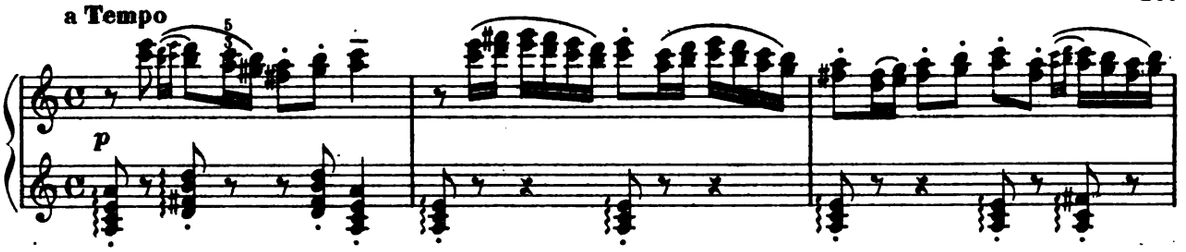
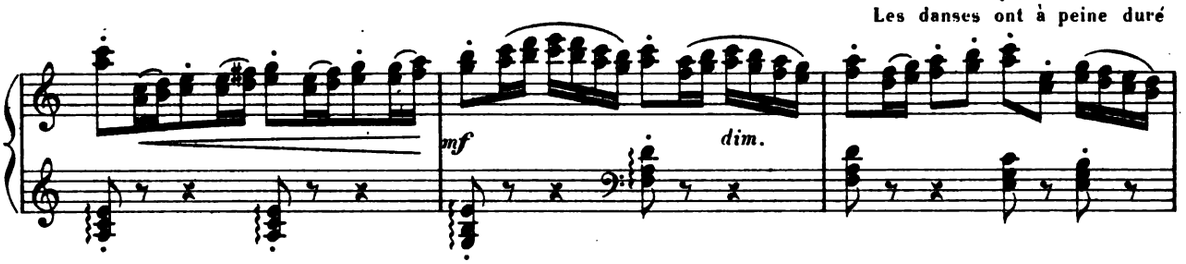
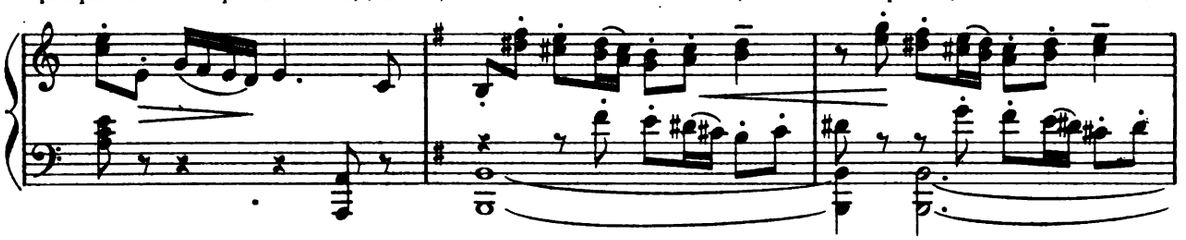
a Tempo



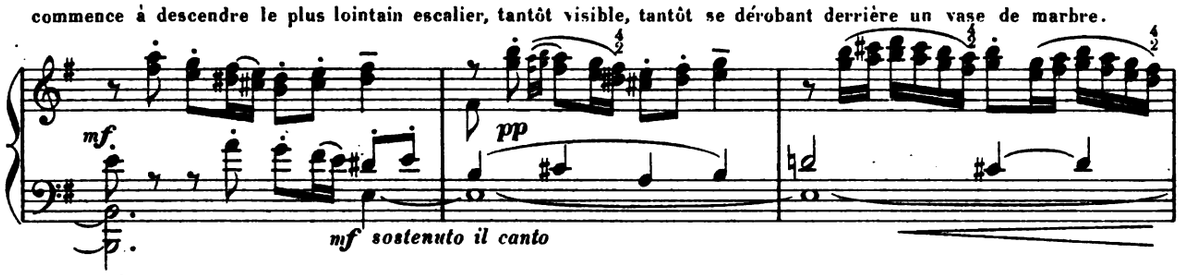
Les danses ont à peine duré



quelques secondes quand Danielo, sombre, sur le fond des architectures, entr'ouvre le portail, tout à fait en haut, et



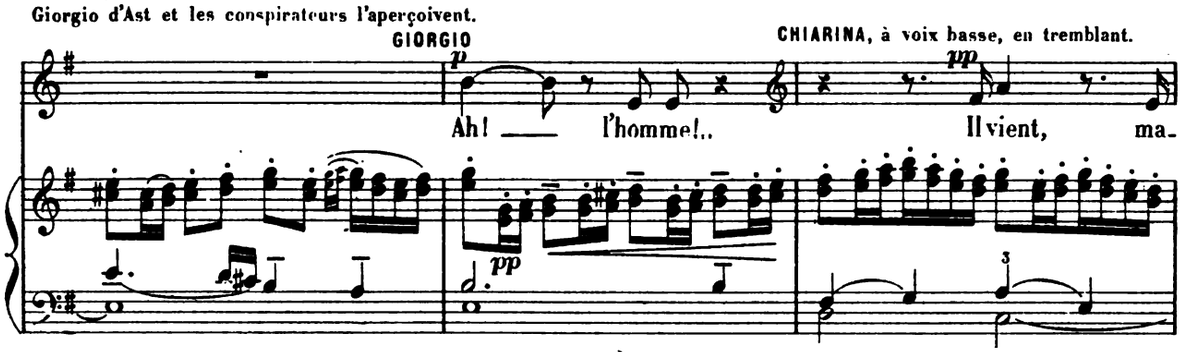
commence à descendre le plus lointain escalier, tantôt visible, tantôt se dérobant derrière un vase de marbre.



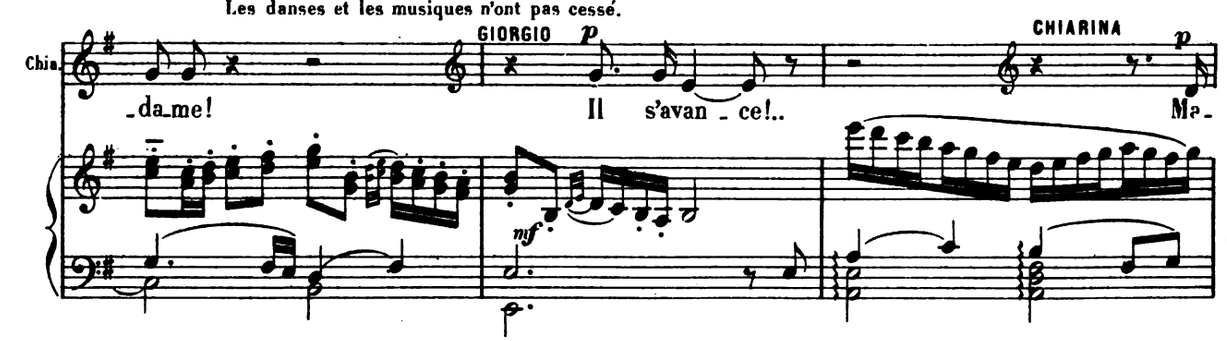
Giorgio d'Ast et les conspirateurs l'aperçoivent.

GIORGIO

CHIARINA, à voix basse, en tremblant.



La Reine fait signe que c'est bien, continue à regarder les danses.
Danielo a descendu lentement le haut escalier, il est maintenant sur la terrasse.
Les danses et les musiques n'ont pas cessé.



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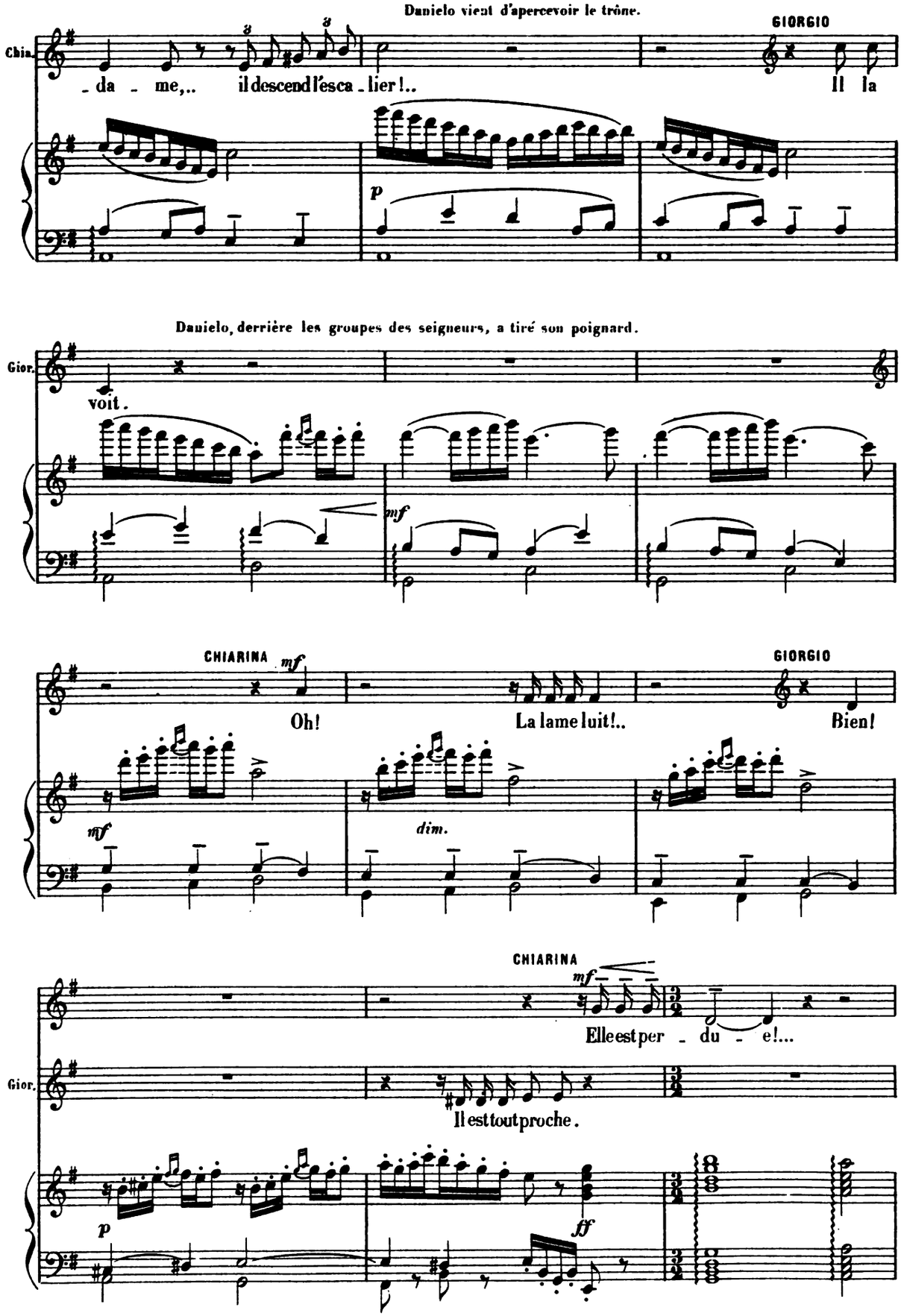

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En effet Daniélo, montant une marche du trône, lève la main. La Reine toujours souriante, n'a pas daigné se retourner.

CHIARINA *mf*

Il n'a plus qu'à le_ver la main!..

mp *mf*

GIORGIO, de loin, entre ses dents.

DANIELO, d'une voix terrible et le poignard levé.

Au moment où Danielo va frapper la Reine, les Courtisans et toute la Cour se jettent sur lui_mais Orlanda les écarte

Va!.. Meurs!..im_pi_e!..

Allegro

SOPRANI et CONTRALTI *ff*

Ah! A mort! Amort! A

TÉNORS *ff*

Ah! A mort! Amort! A

BASSES *ff*

Ah! A mort! Amort! A

All° *fff*

tous d'un geste impérieux et, souriante, dit:

a piacere

ORLANDA

Laissez-le! Je suf_fis à m'assurer de lui!...

mort!

mort!

mort!

suivez

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Danielo stupéfait, son poignard à la main, recule devant Orlanda qui marche

Andante espressivo e molto sostenuto

mf *cresc.*

devant lui, toute souriante.

DANIELO, laissant tomber le poignard

f

Hé-lé-na!

f

RIDEAU **Accelerando molto**

f *cresc.*

fff

cresc. *molto*

rit. molto **Allegro molto**

fff *sff*

sffz *sfz* *sfz* *sfz* *sfz*

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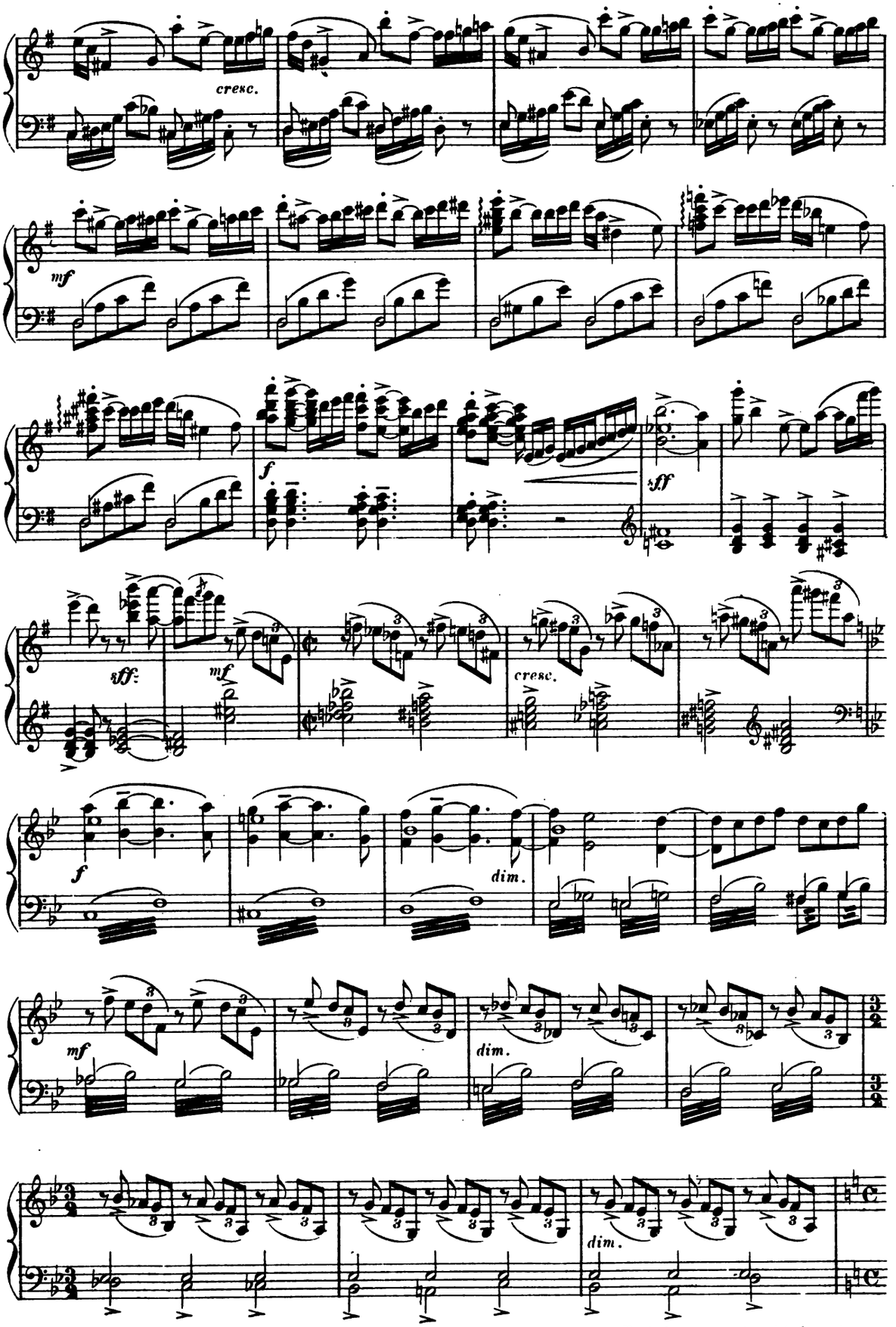

Enchaînez avec le tableau suivant

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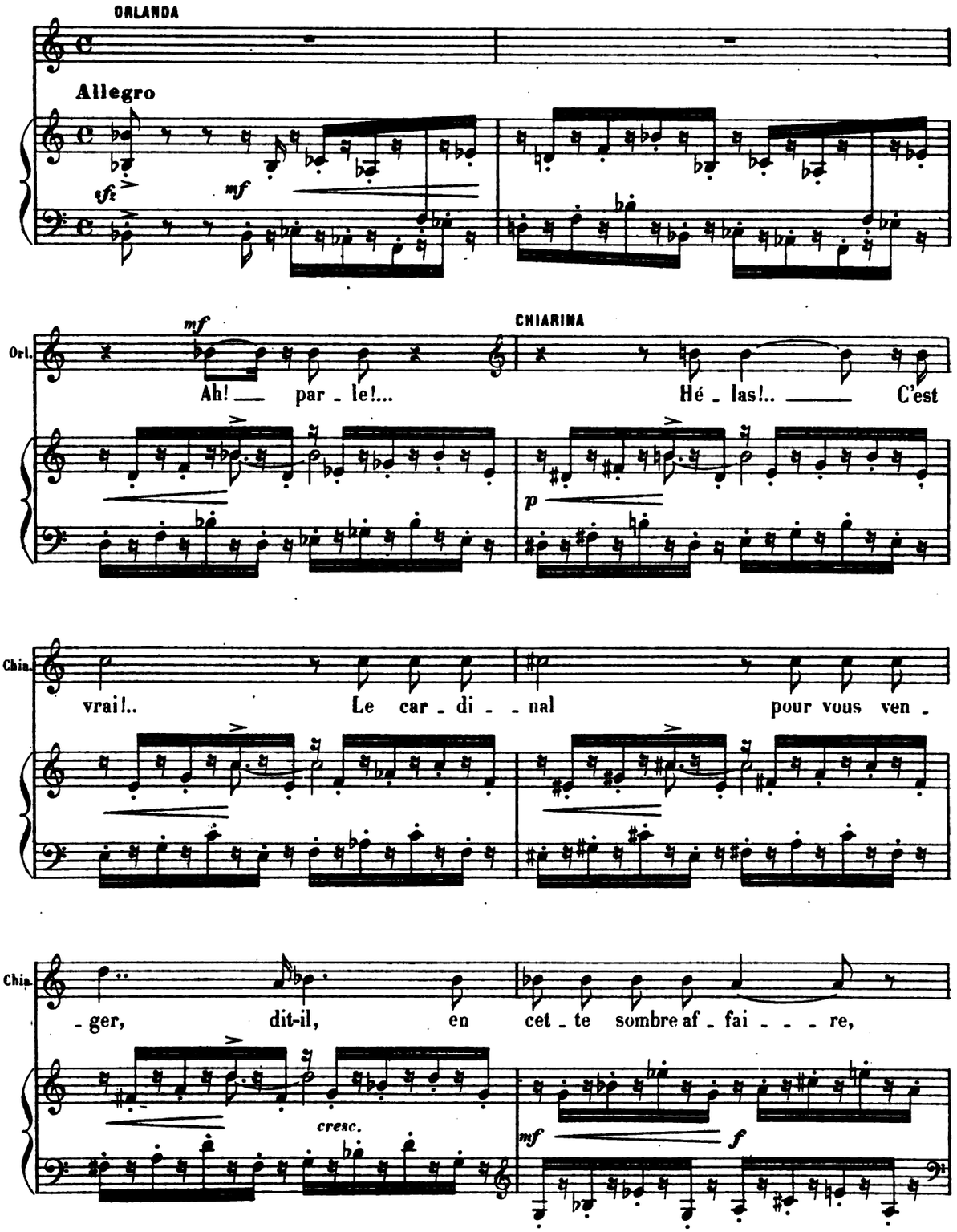
5e TABLEAU

Une salle du Palais de la Reine,
donnant sur les jardins où se passait la fête, au tableau précédent.

SCÈNE I

La REINE attend anxieuse; CHIARINA entre précipitamment.



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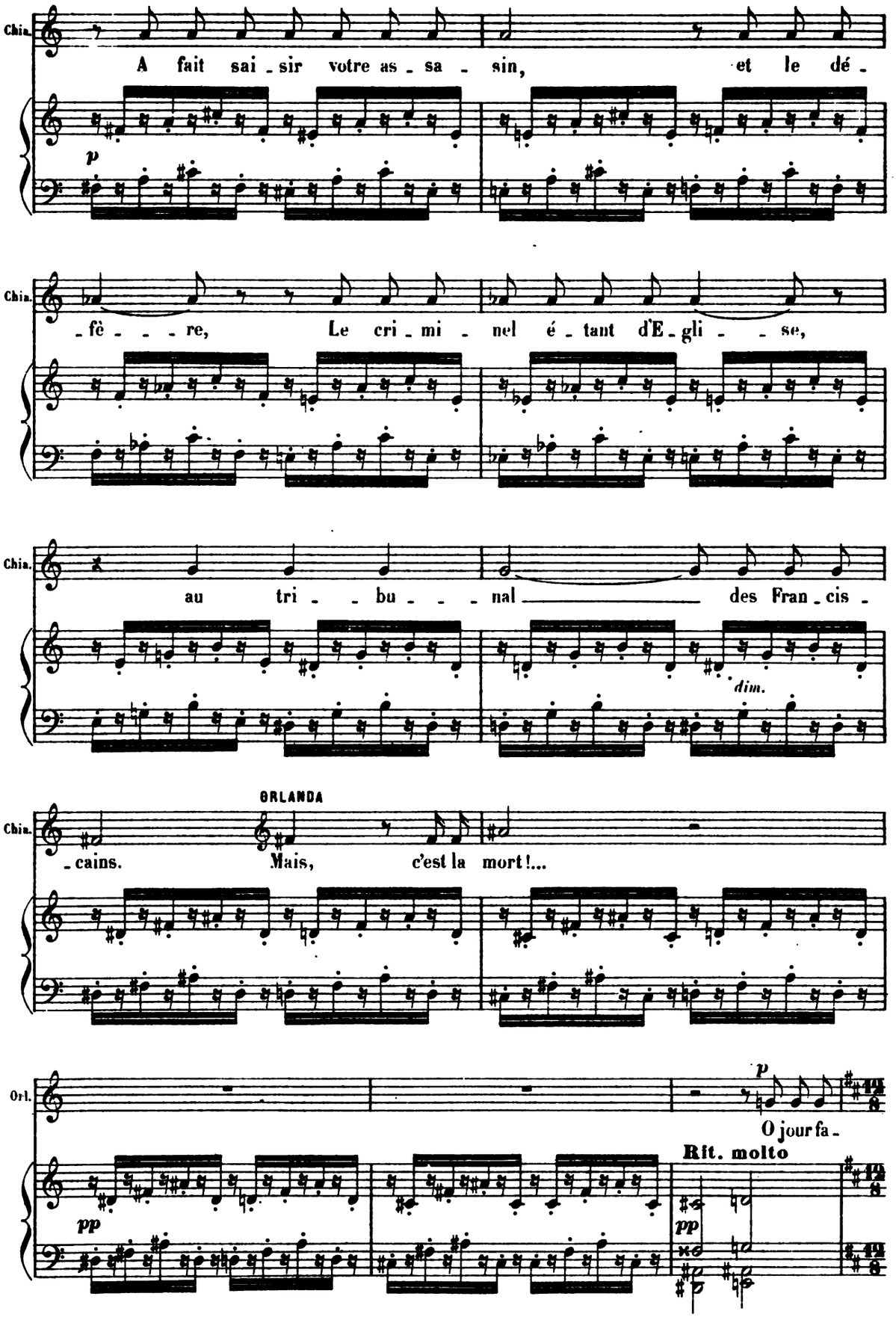

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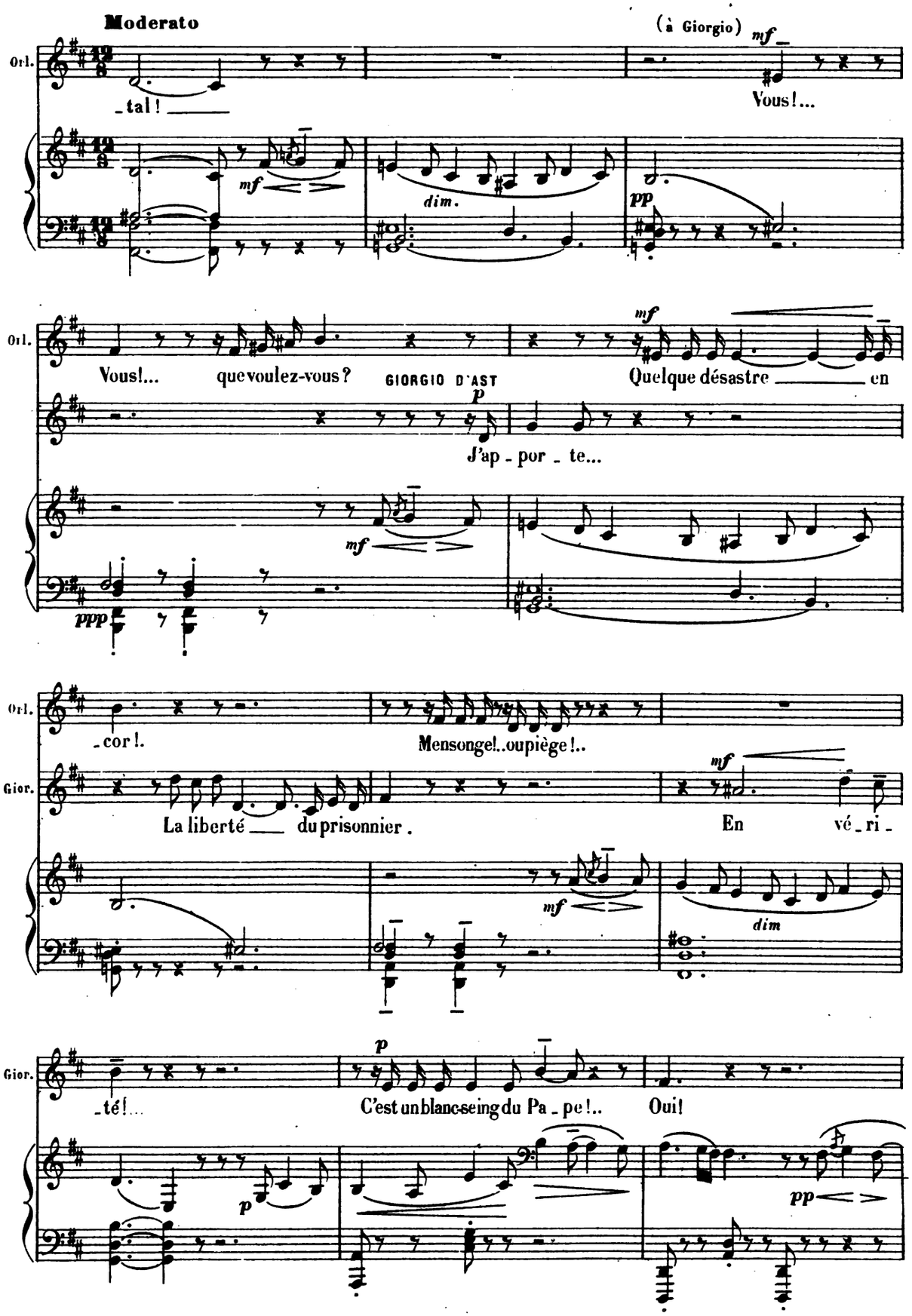
SCÈNE II

ORLANDA, GIORGIO D'AST



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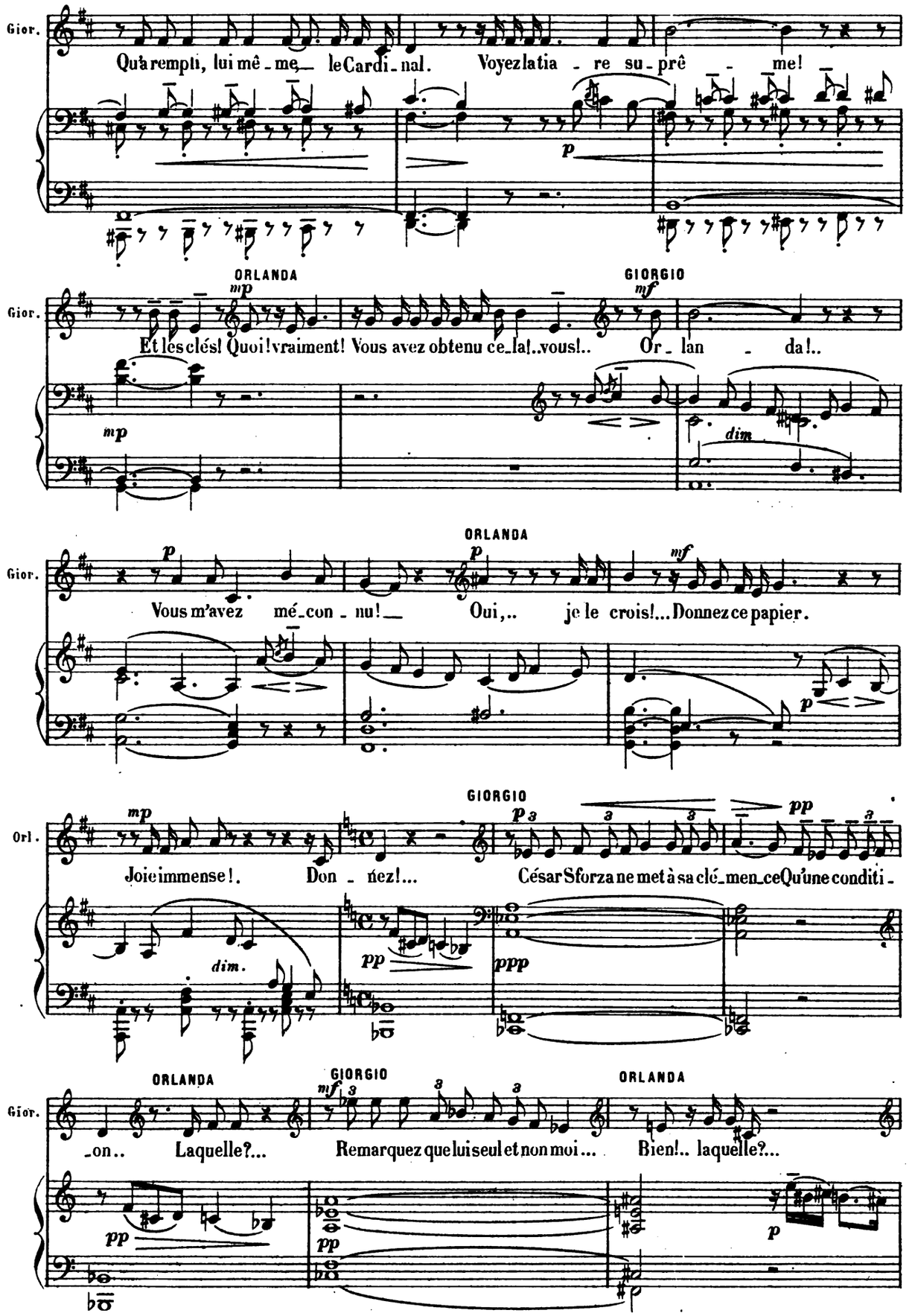

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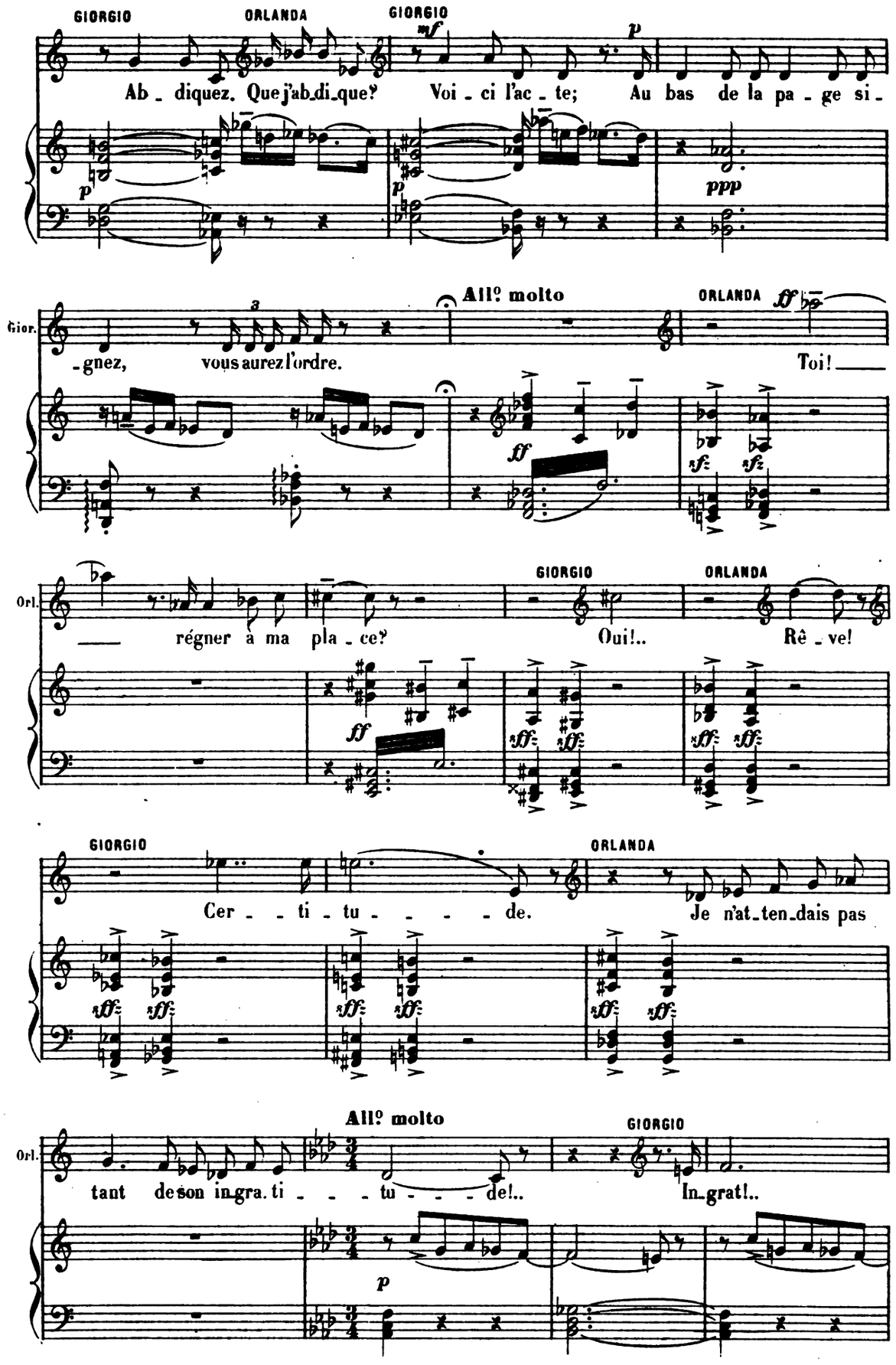

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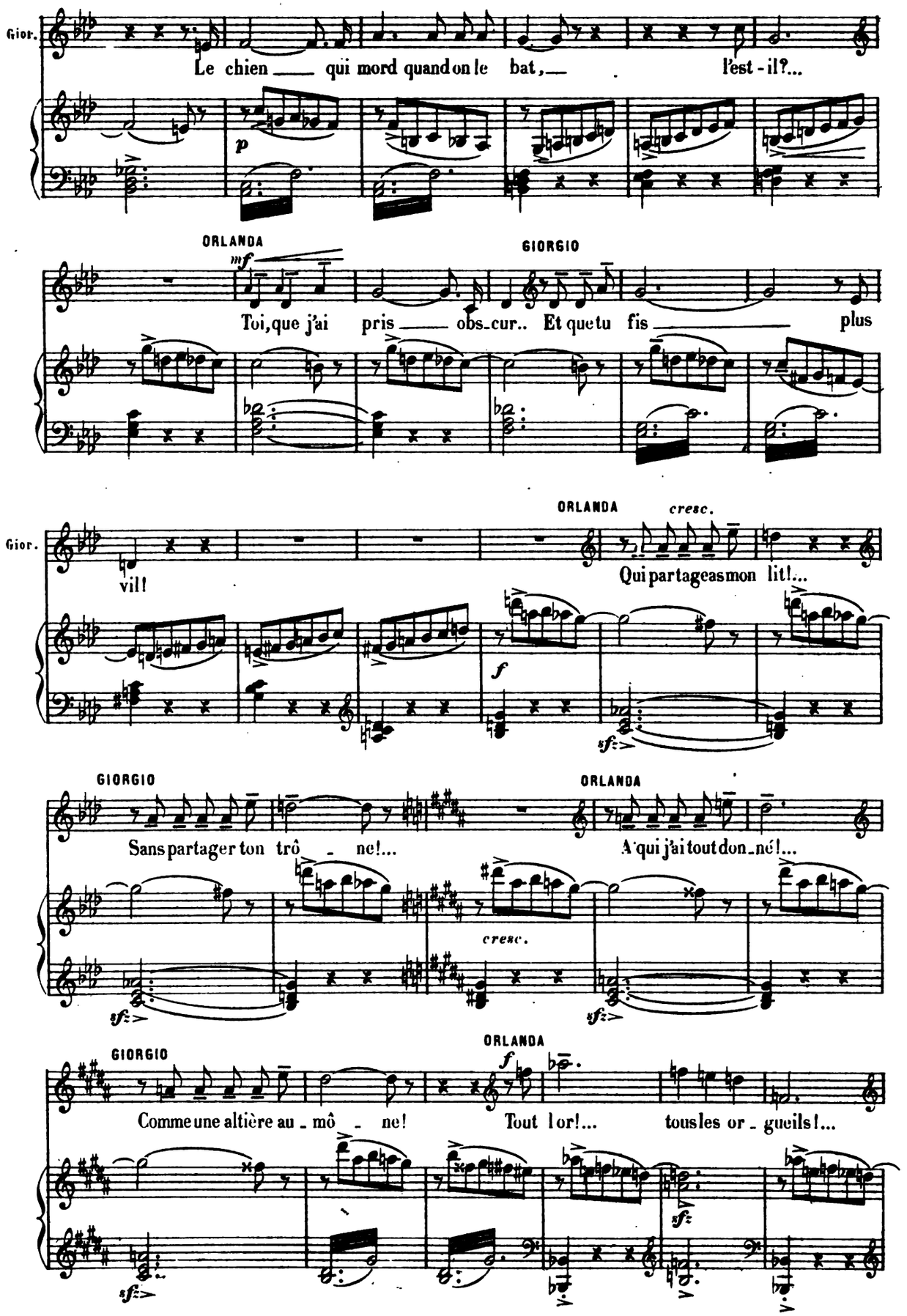

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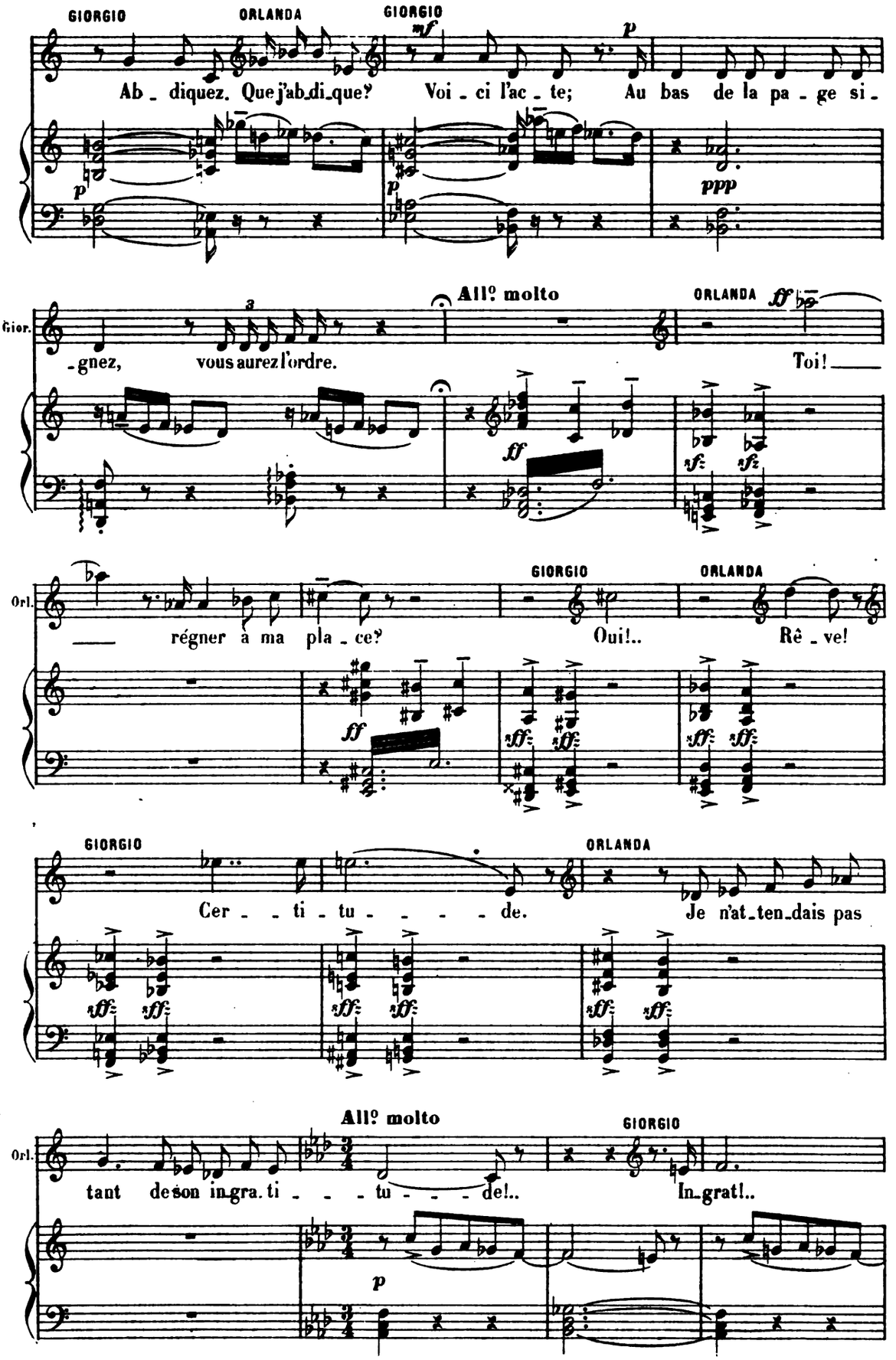

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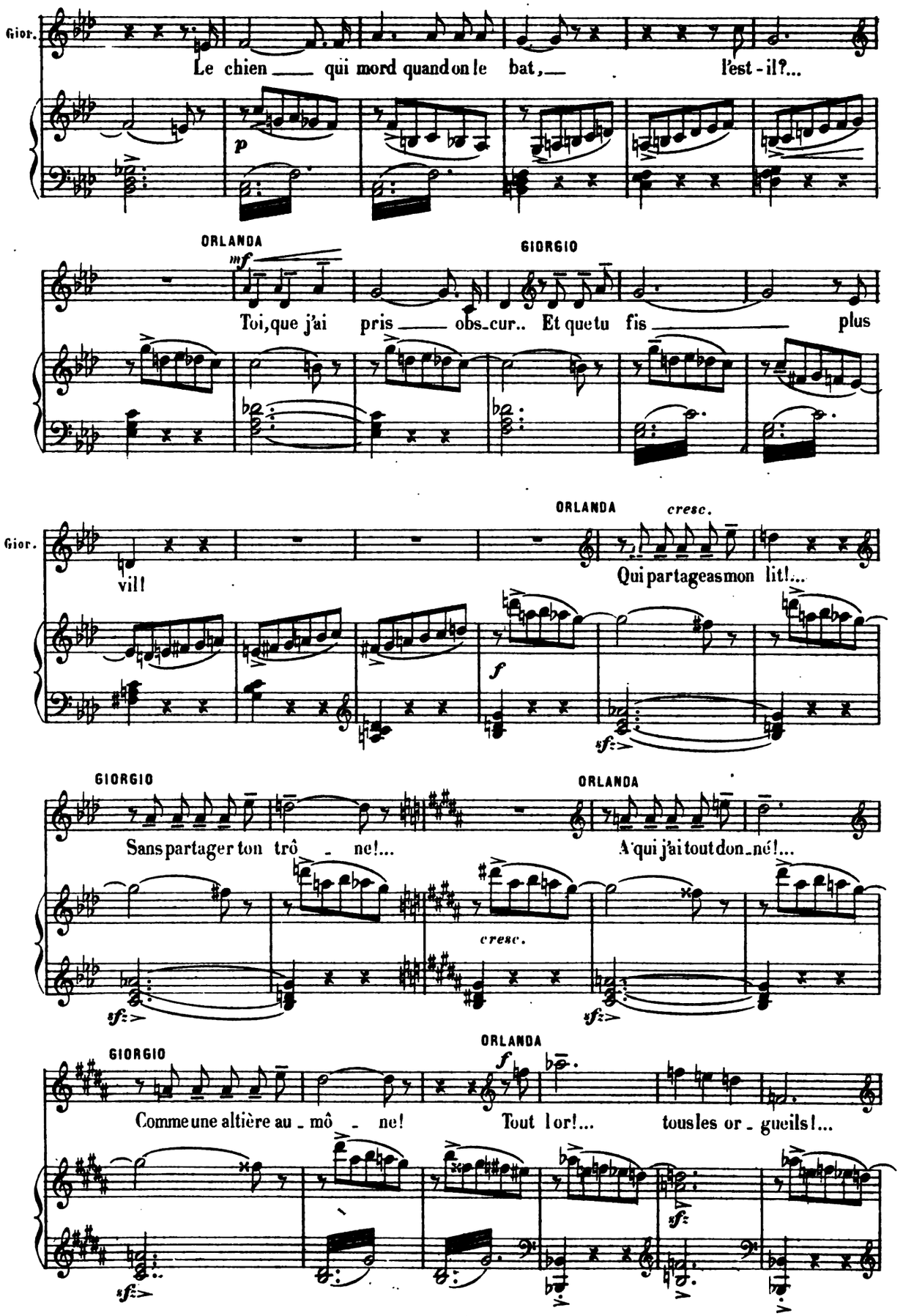

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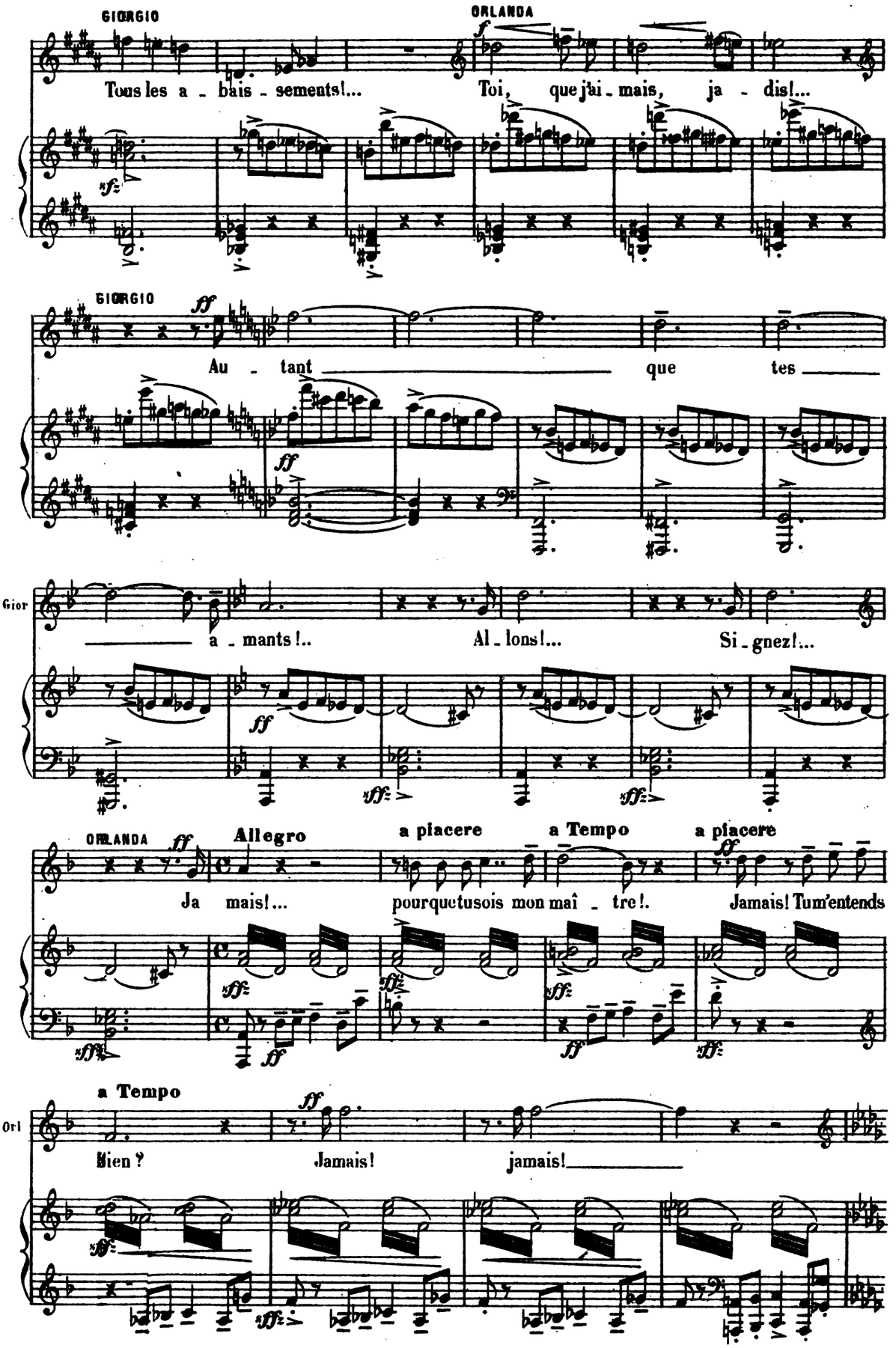

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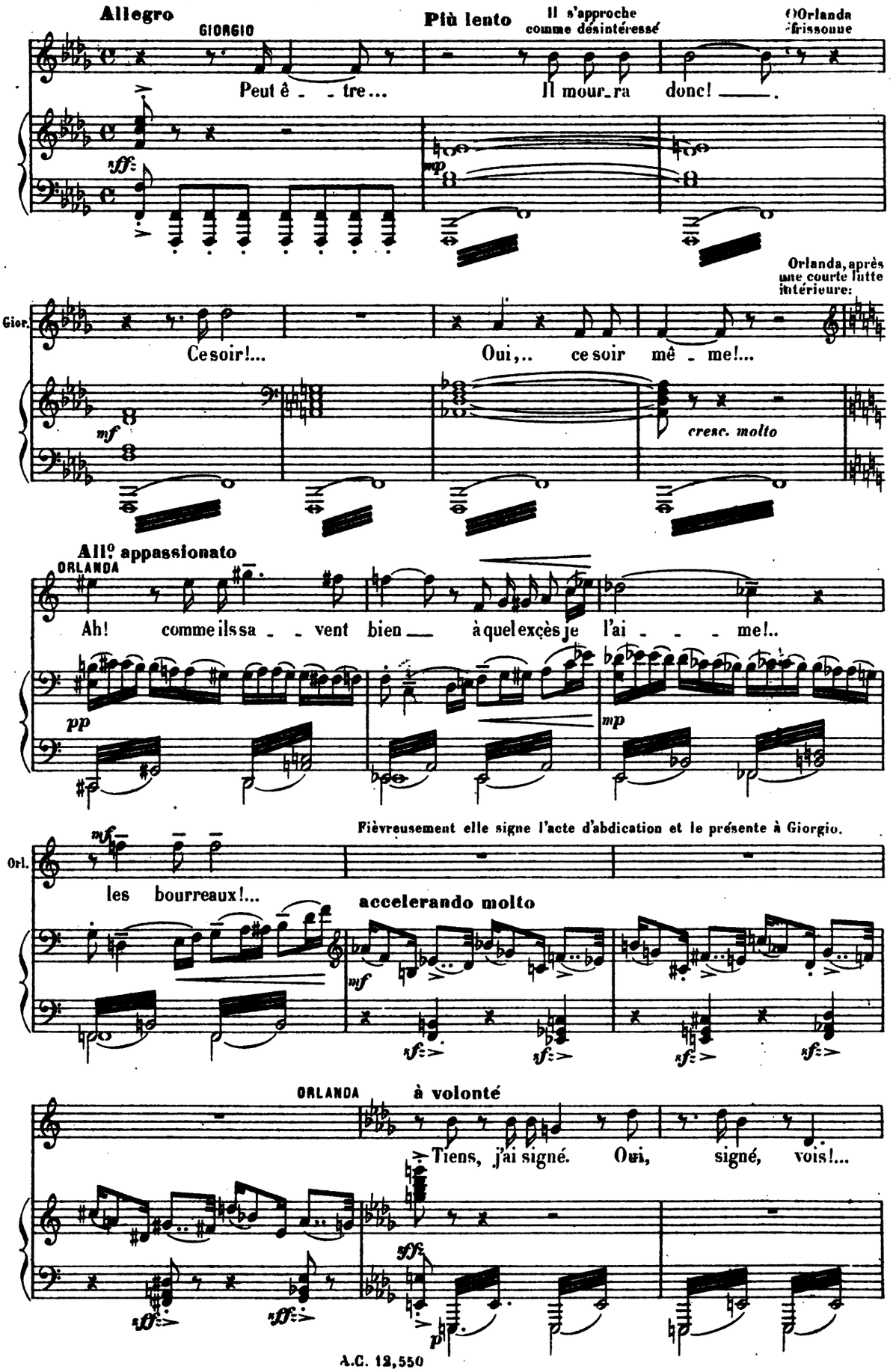

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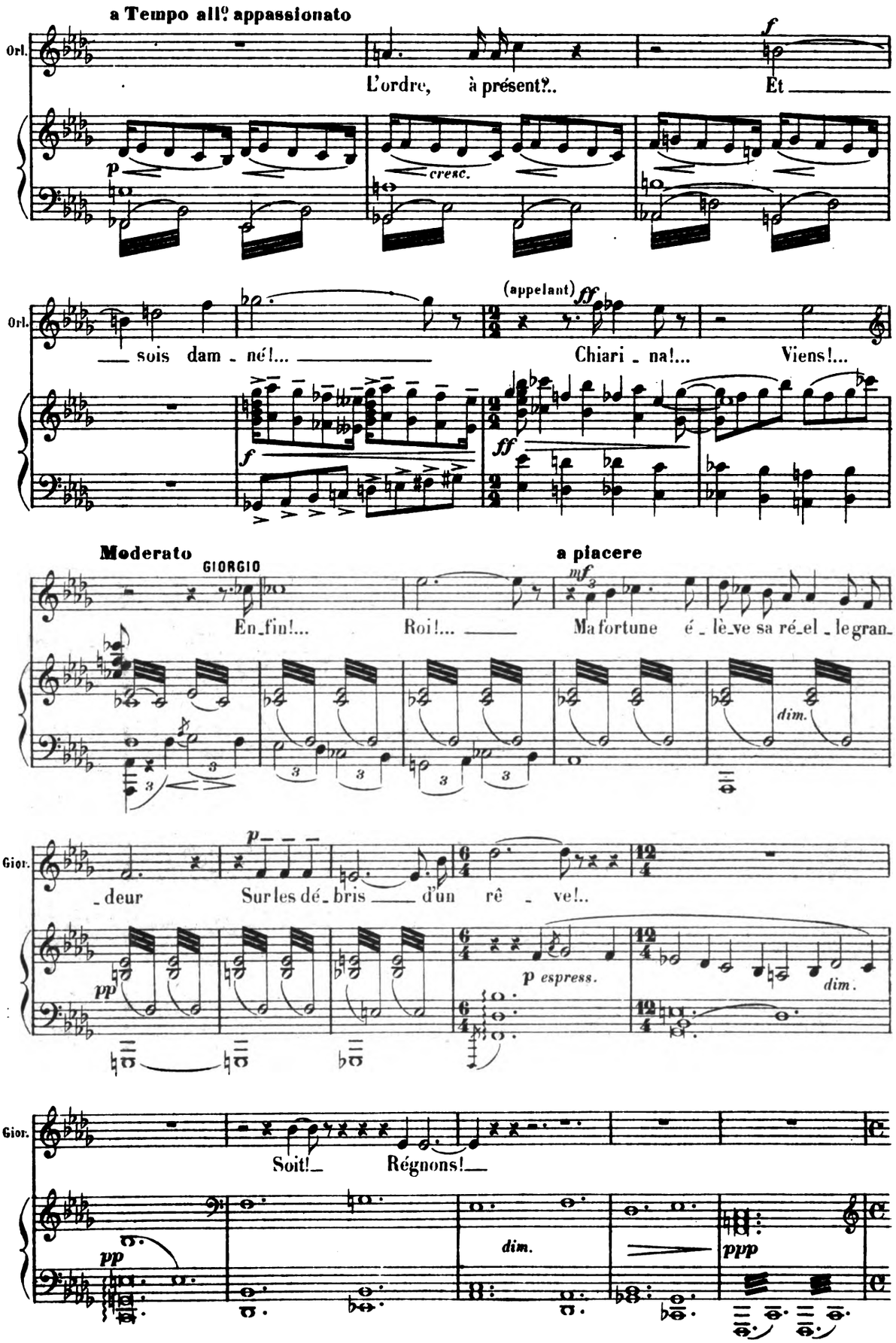

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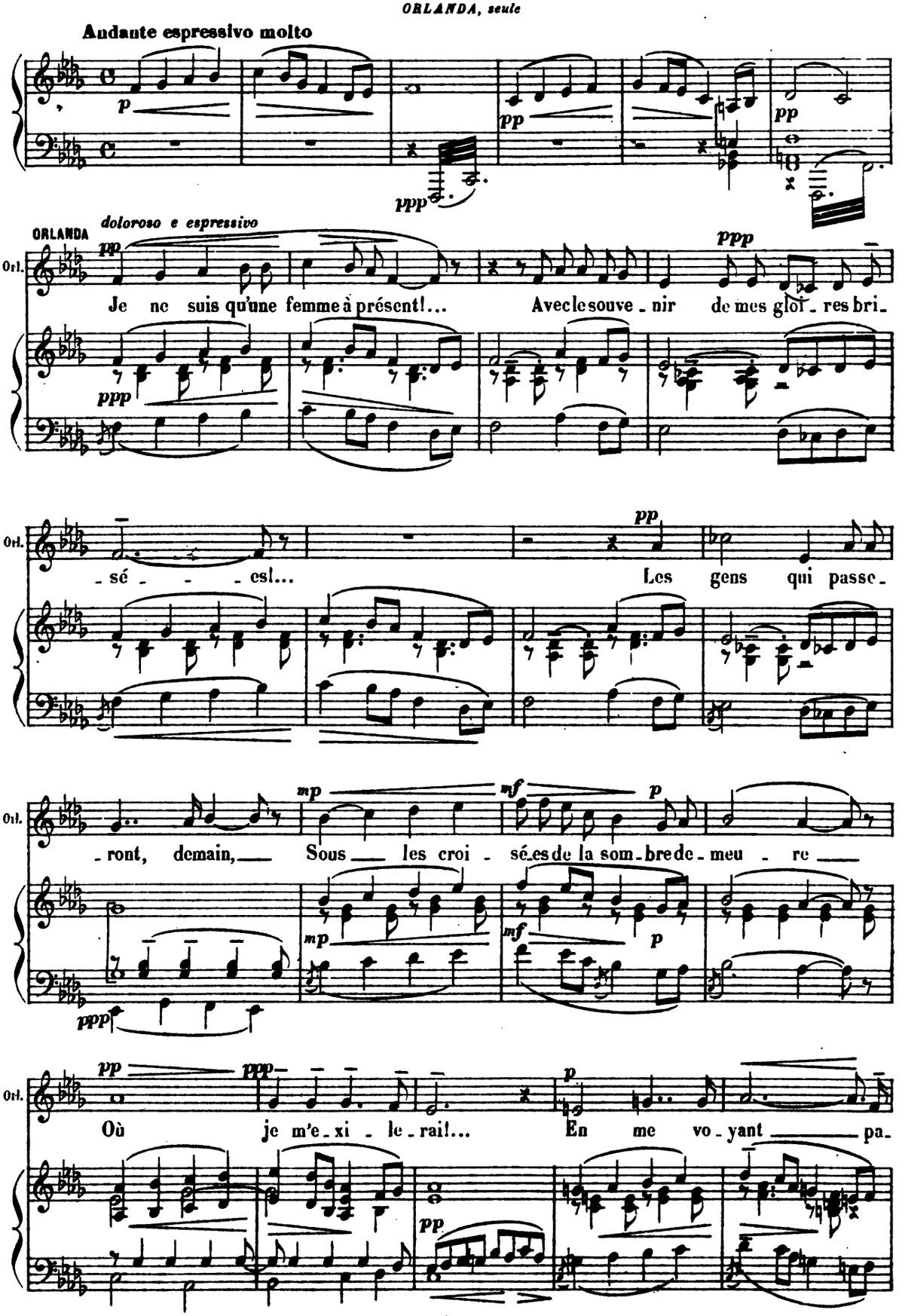
SCÈNE III

ORLANDA, seule

Andante espressivo molto



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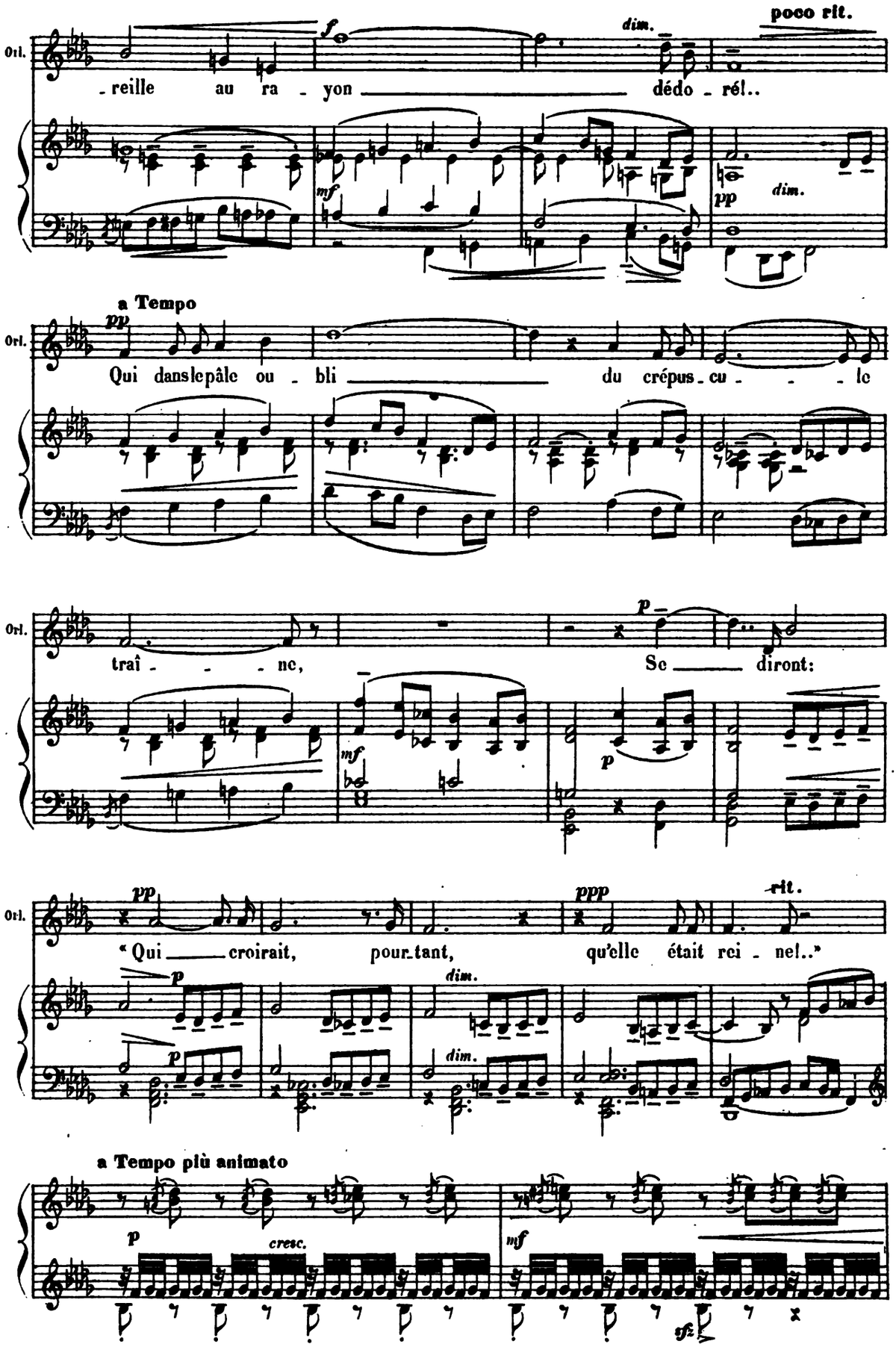

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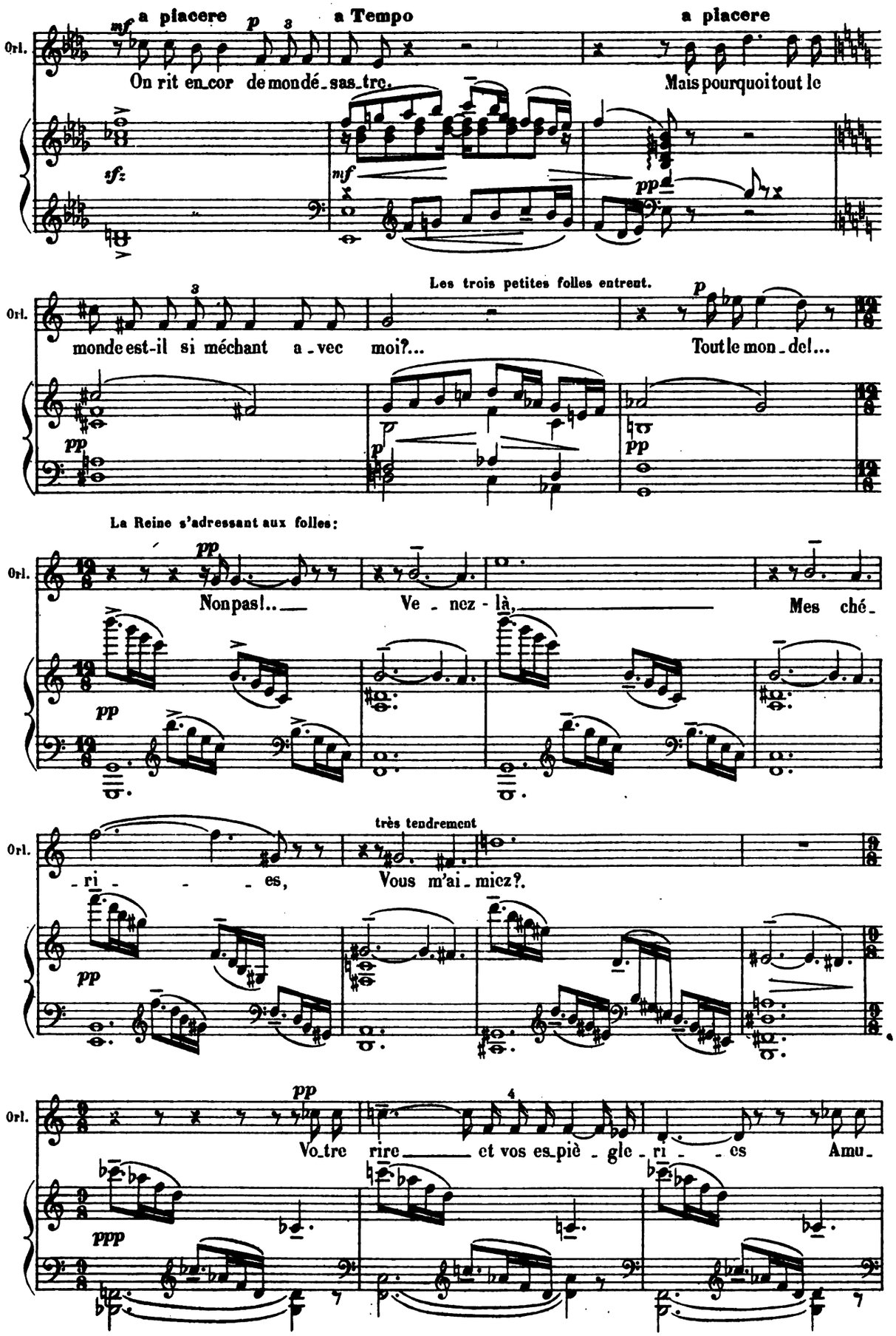

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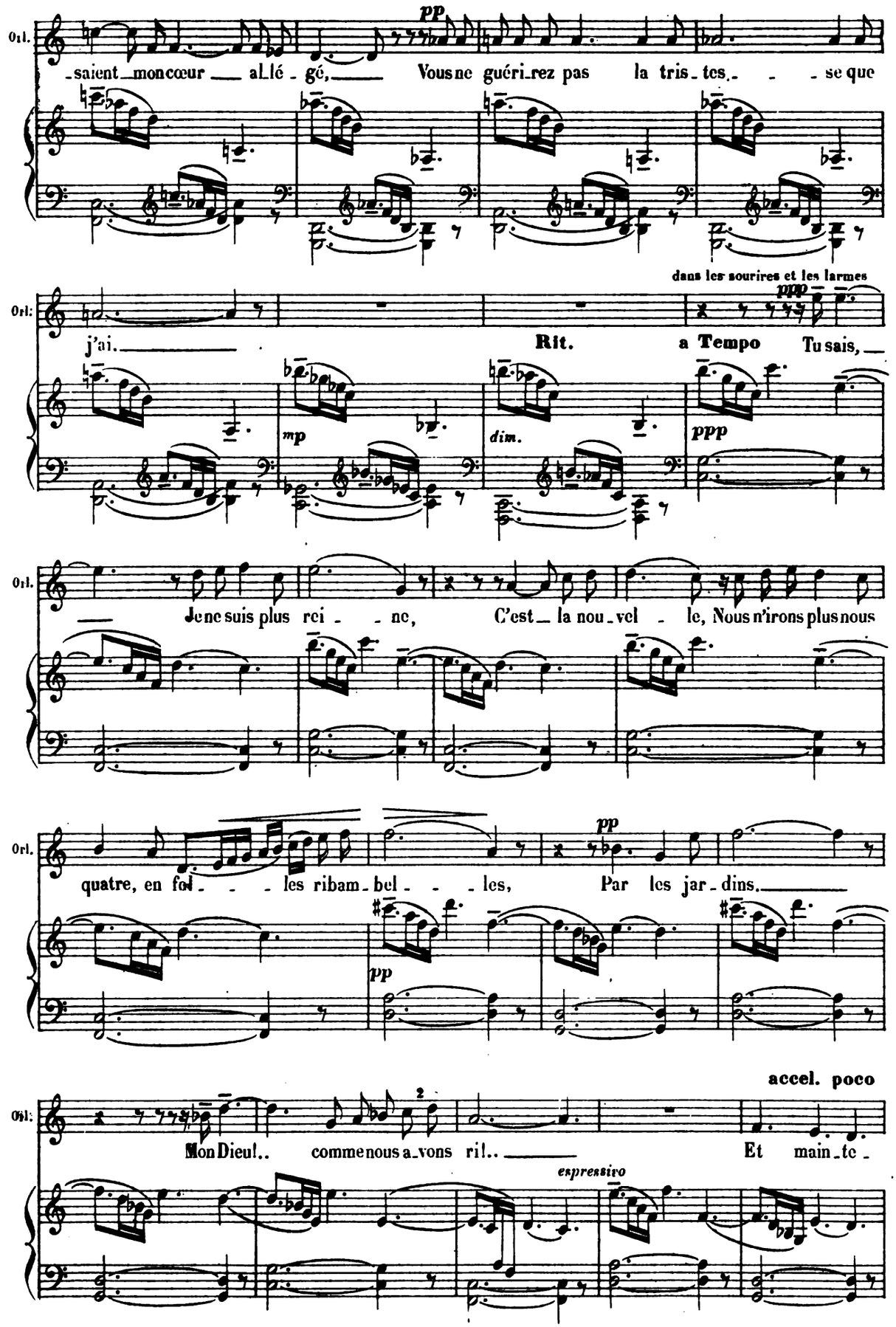

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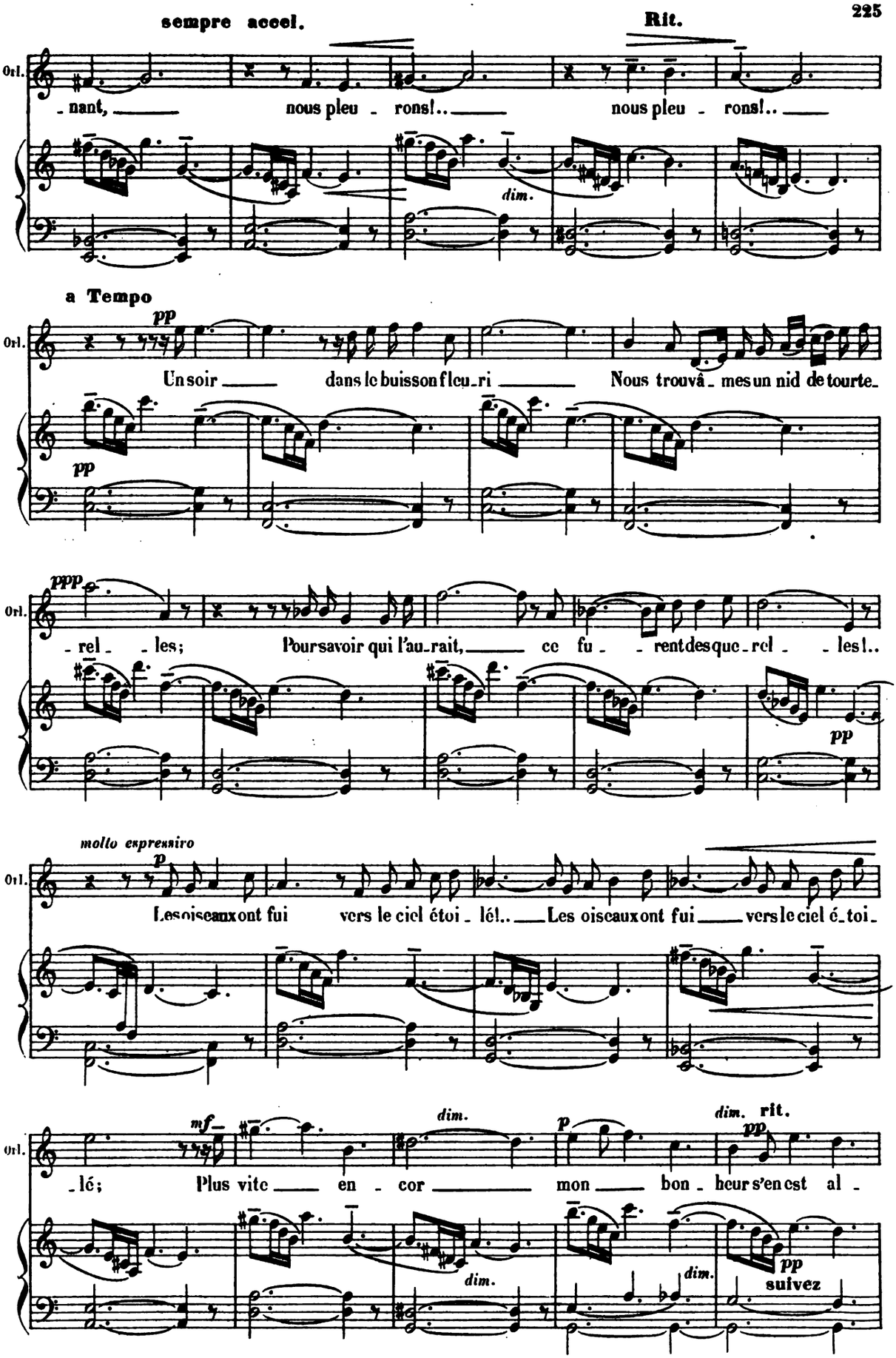

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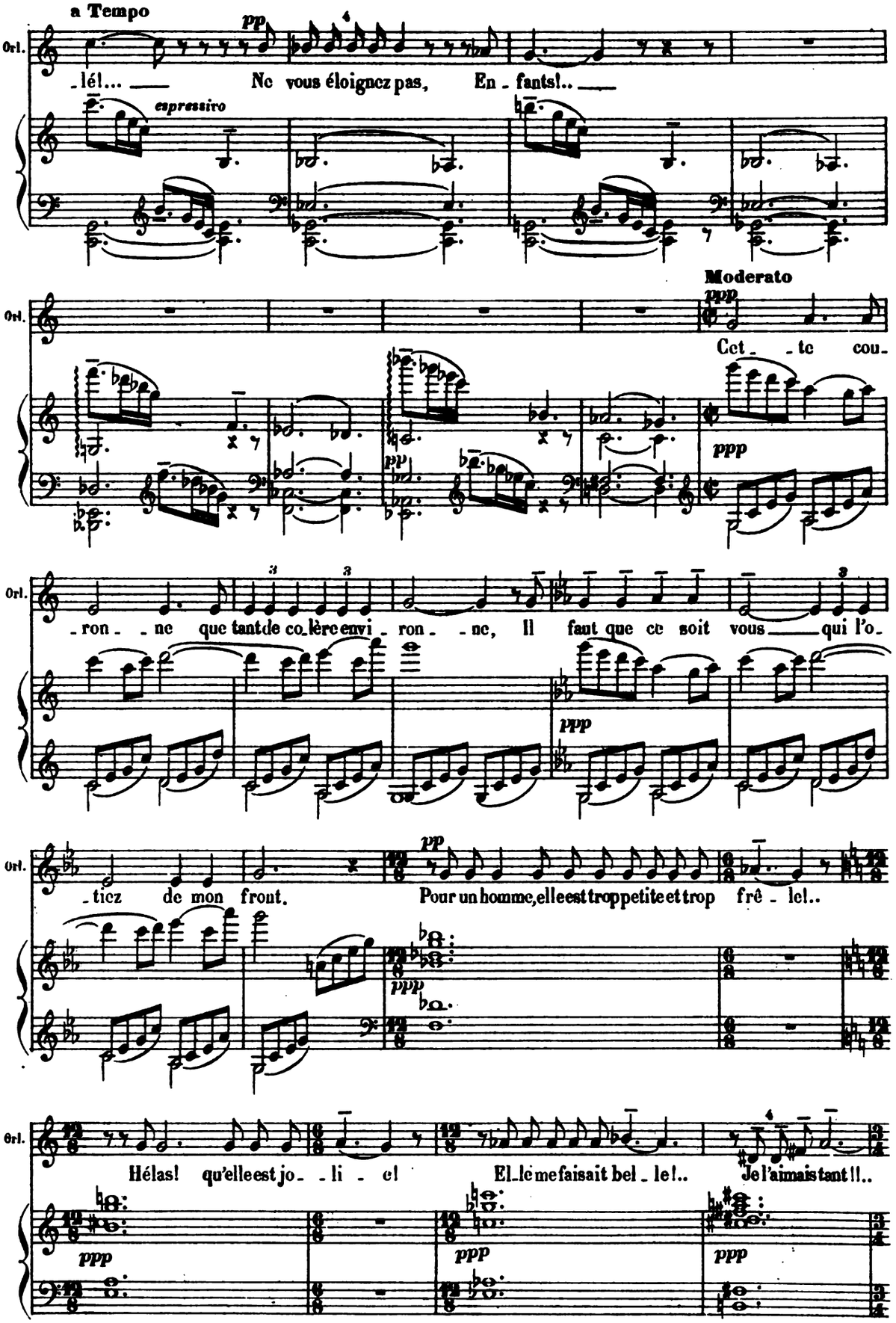

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SCÈNE IV

ORLANDA, VOIX AU DEHORS, CHIARINA, VIOLETTE

All° moderato

Orl.

LES ZINGARI, au dehors *(Voix de femmes)* mp

Vers l'in-con-nu qui nous in-vi- -te On ne sait

ppp

où... Est - ce le vent qui va plus vi- -te Ou l'oiseau

ORLANDA mf

Ecou-tez!.. Qu'est-ce donc qu'on entend?

fou?.. mp Plus vi-te que la bri-se

fol- -le Et l'oiseau fou, C'est no-tre rê-ve qui s'en-vo- -le On ne sait

mp pp

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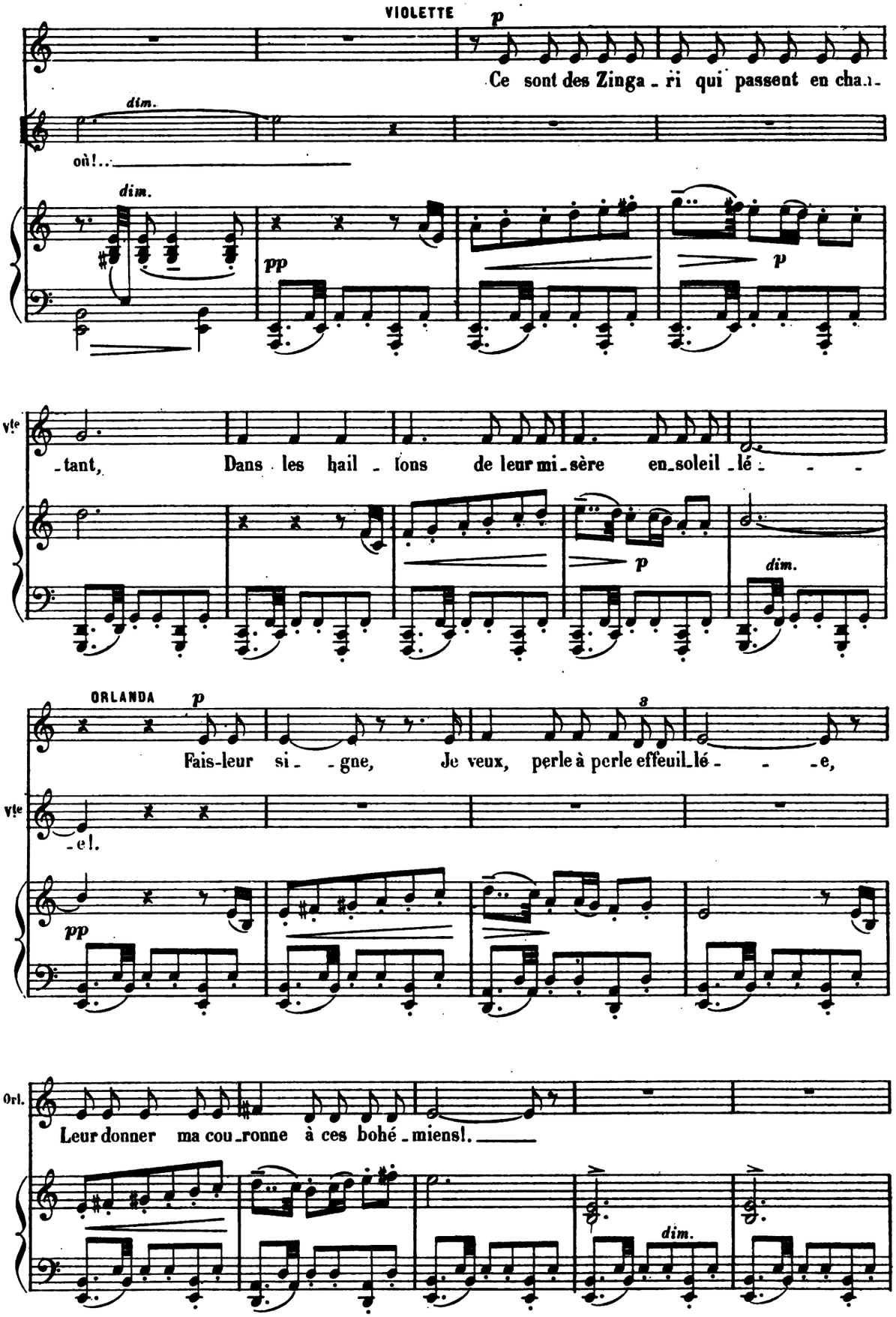

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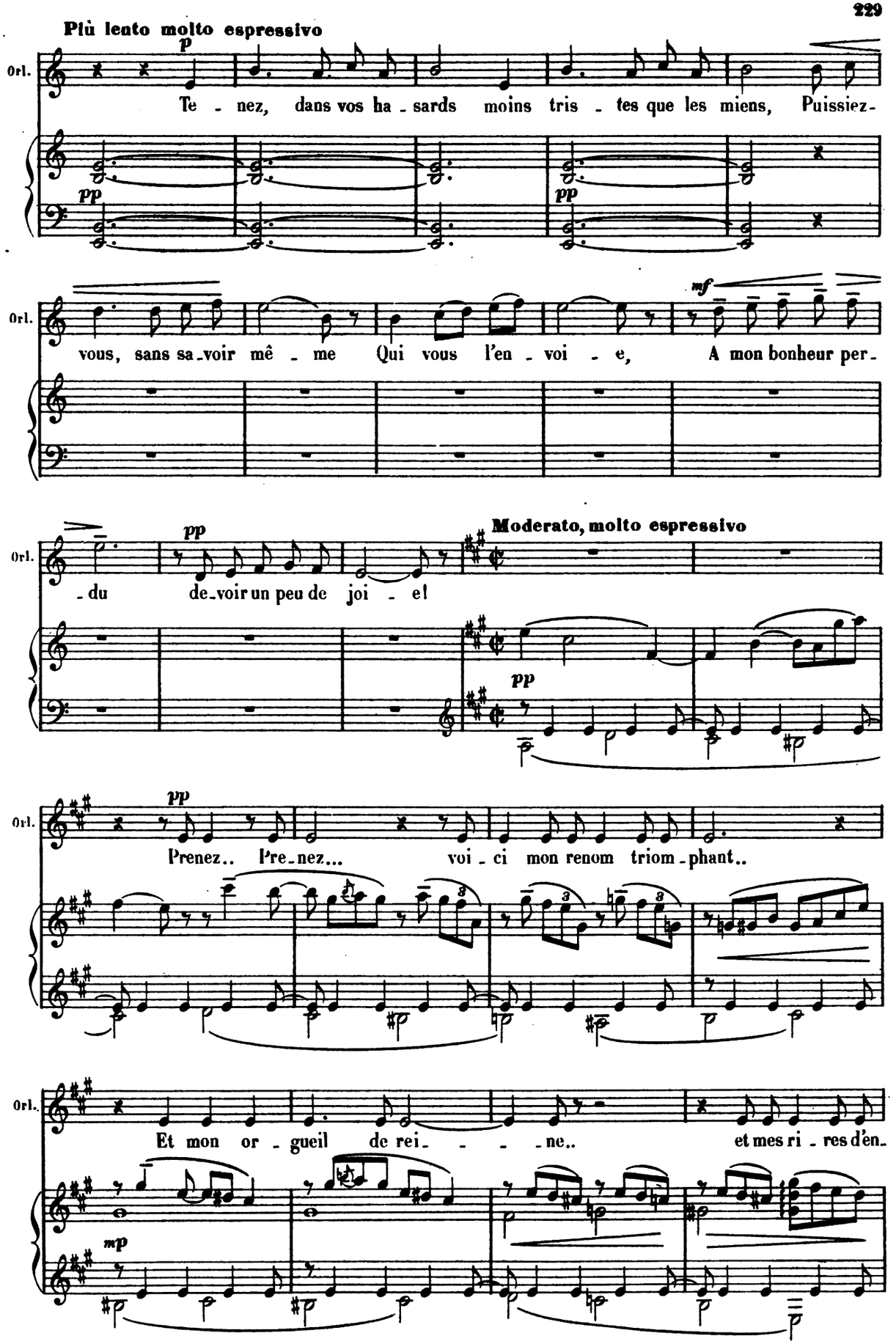

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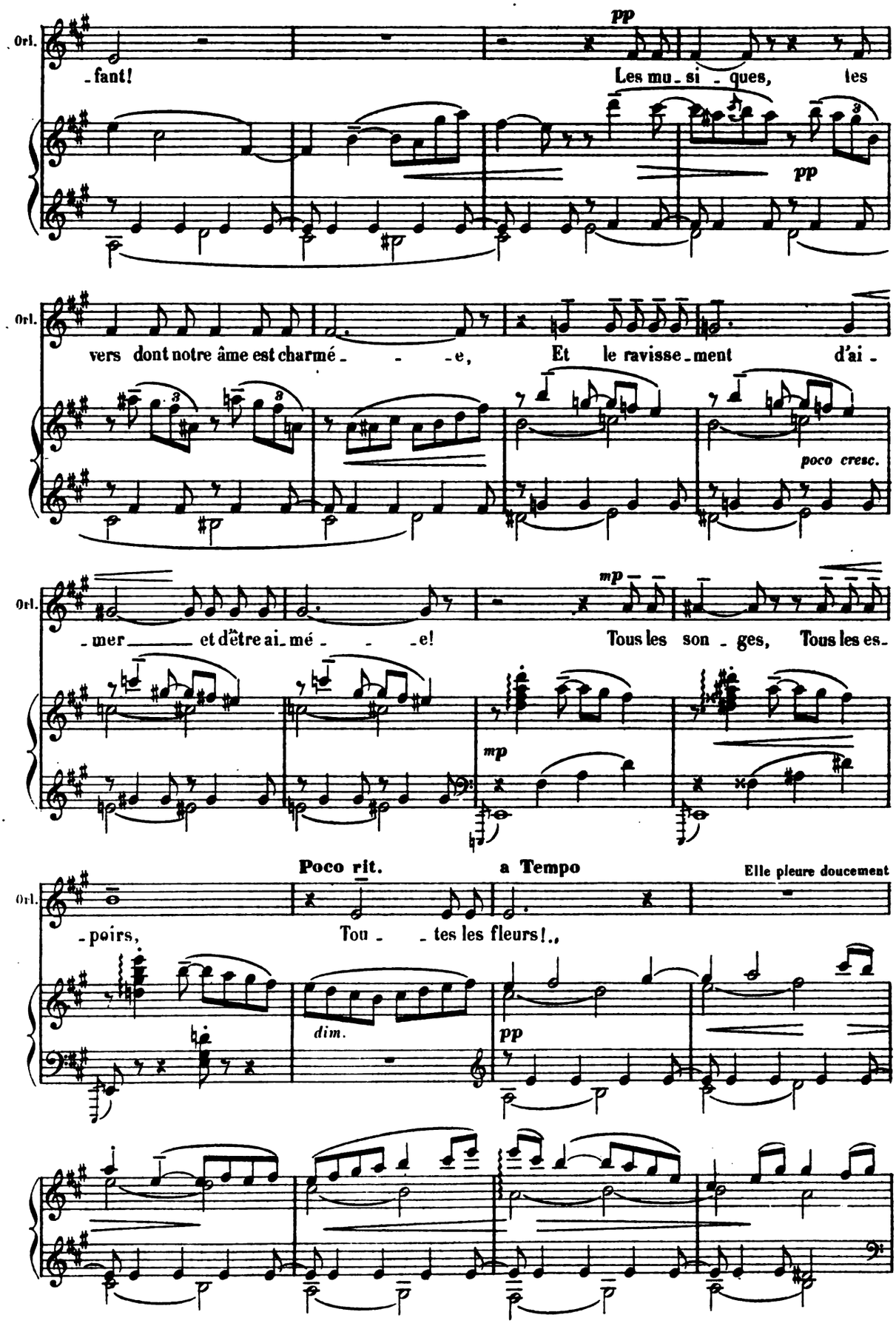

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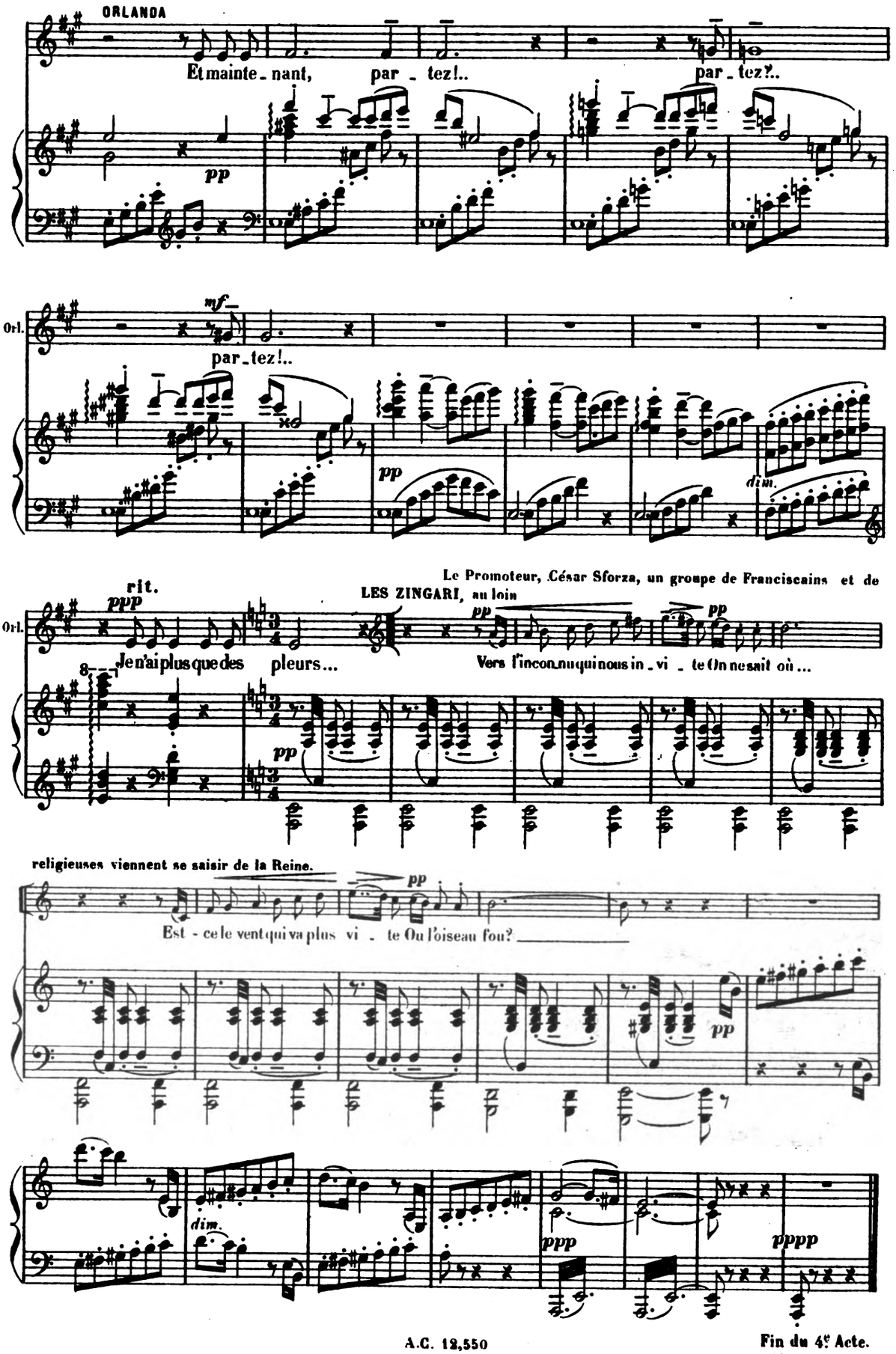

Fin du 4e Acte.

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ACTE V

Même décor qu'au deuxième acte, mais plus sombre.

Le cloître est devenu prison. Plusieurs mois se sont passés depuis l'acte précédent.

SCÈNE I

MÈRE AGRAMANTE, LES CLARISSES, LE PROMOTEUR** de la justice des Franciscains, **DEUX MASSIERS** du Saint-Office, puis **ORLANDA, VIOLA, VIOLETTE, VIOLINE,

Au lever du rideau, Le Promoteur se tient debout sur la galerie, entre les deux massiers. Les Clarisses sont groupées à gauche, sur le devant du théâtre, dans une attitude de tristesse et d'attente. Une religieuse, vieille, se tient debout près de la petite porte à droite, au premier plan.

Pendant tout le commencement de la scène, on entendra l'orgue de la chapelle invisible, très loin.

Andante espressivo

ORGUE
sur le théâtre,
très loin.

Orchestre

pp

pp

Orgue

mp

Orchestre

p

Mère Agramante, la main sur la porte de fer, qui maintenant clôt la galerie, semble attendre les ordres du Promoteur. Celui-ci incline la tête.

Orgue

mf

mf

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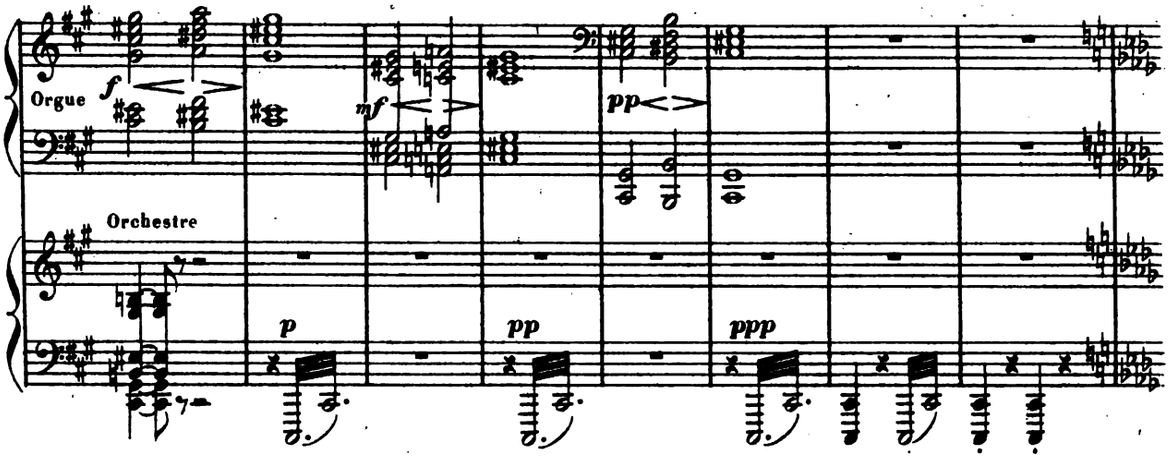
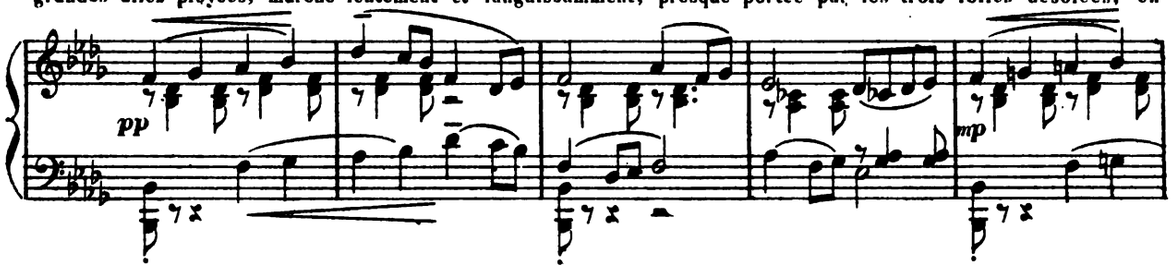
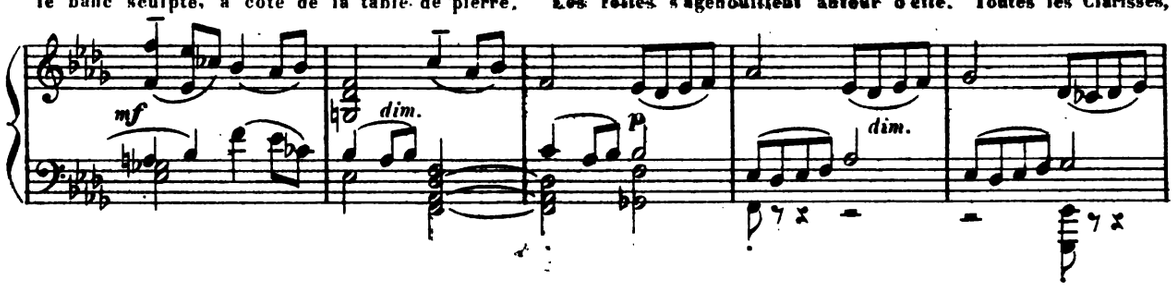
Alors Mère Agramante, la porte poussée et quelques marches descendues, fait un signe à la vieille religieuse qui se tient debout à droite. Celle-ci sort et rentrera avec Orlanda et les trois folles. Agramante s'agenouille en prière devant



la statue de Sainte Claire. Orlanda, très pâlie, en robe de bure blanche, dont les manches sont comme de grandes ailes ployées, marche lentement et languissamment, presque portée par les trois folles désolées, en

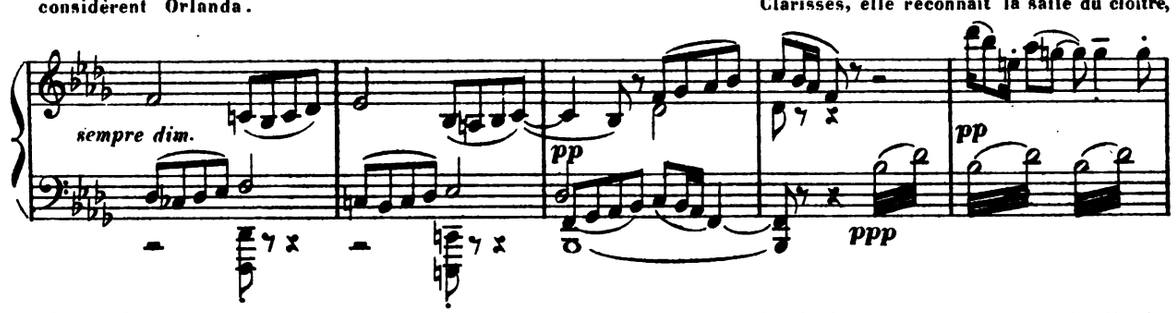


habit sombre; elles ont pourtant gardé quelques bijoux. Orlanda sans rien voir d'abord, se laisse tomber sur le banc sculpté, à côté de la table de pierre. Les folles s'agenouillent autour d'elle. Toutes les Clarisses,

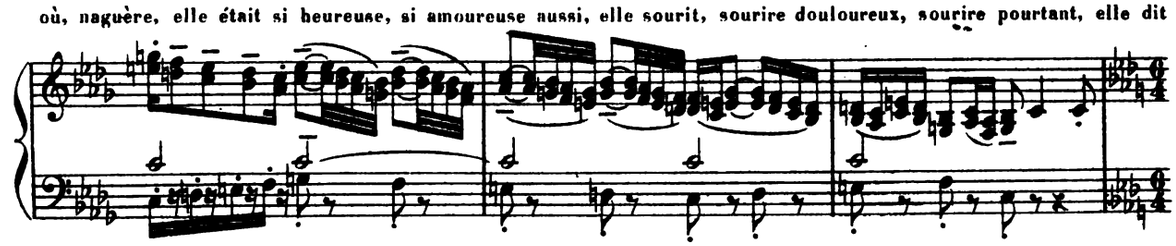


tendrement apitoyées, considèrent Orlanda.

Elle lève à demi la tête.... Elle voit les Clarisses, elle reconnait la salle du cloître,



où, naguère, elle était si heureuse, si amoureuse aussi, elle sourit, sourire douloureux, sourire pourtant, elle dit



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comme un écho de sa voix ancienne!

ORLANDA *ppp*

"Des é-toi-les du ciel — et des fleurs — du pour-pris J'a-vais

ppp

ppp

Mais les massiers font tomber leurs masses de fer, dont toute la salle sonne. Orlanda a vu le Promoteur, étouffe un cri, cache à la table de pierre, sa tête entre ses mains.

Orl.

fait un bouquet de lumière et de neige..."

LE PROMOTEUR, lisant:

"Le Très Saint Tribunal où Dieu met ses clartés,
"Tous les témoins ouïs, tous les clercs consultés,
"Touchant les faits douteux ou sur la peine due,

pp

"Et l'accusée en ses réponses entendue,
"Dit et veut qu'Orlanda, qui prêta son appui

"Au docteur Luther, soit mise à mort, aujourd'hui,
"Dans le préau de la justice abbatiale;
"Mais lui daigne octroyer par faveur spéciale,
"Aux prières du Roi s'étant laissé toucher,
"De périr sous la hache et non sur le bûcher;

pp

ppp

"Et plaise à Dieu, qui sauve encore qu'il châtie,
"De départir sa grâce à l'âme repentie."

Parmi l'émotion des Clarisses et la prière redoublée de Mère Agramante, le Promoteur sort avec les deux massiers, vers la chapelle invisible. Orlanda sanglote entre ses folles agenouillées. L'orgue au loin se plaint.

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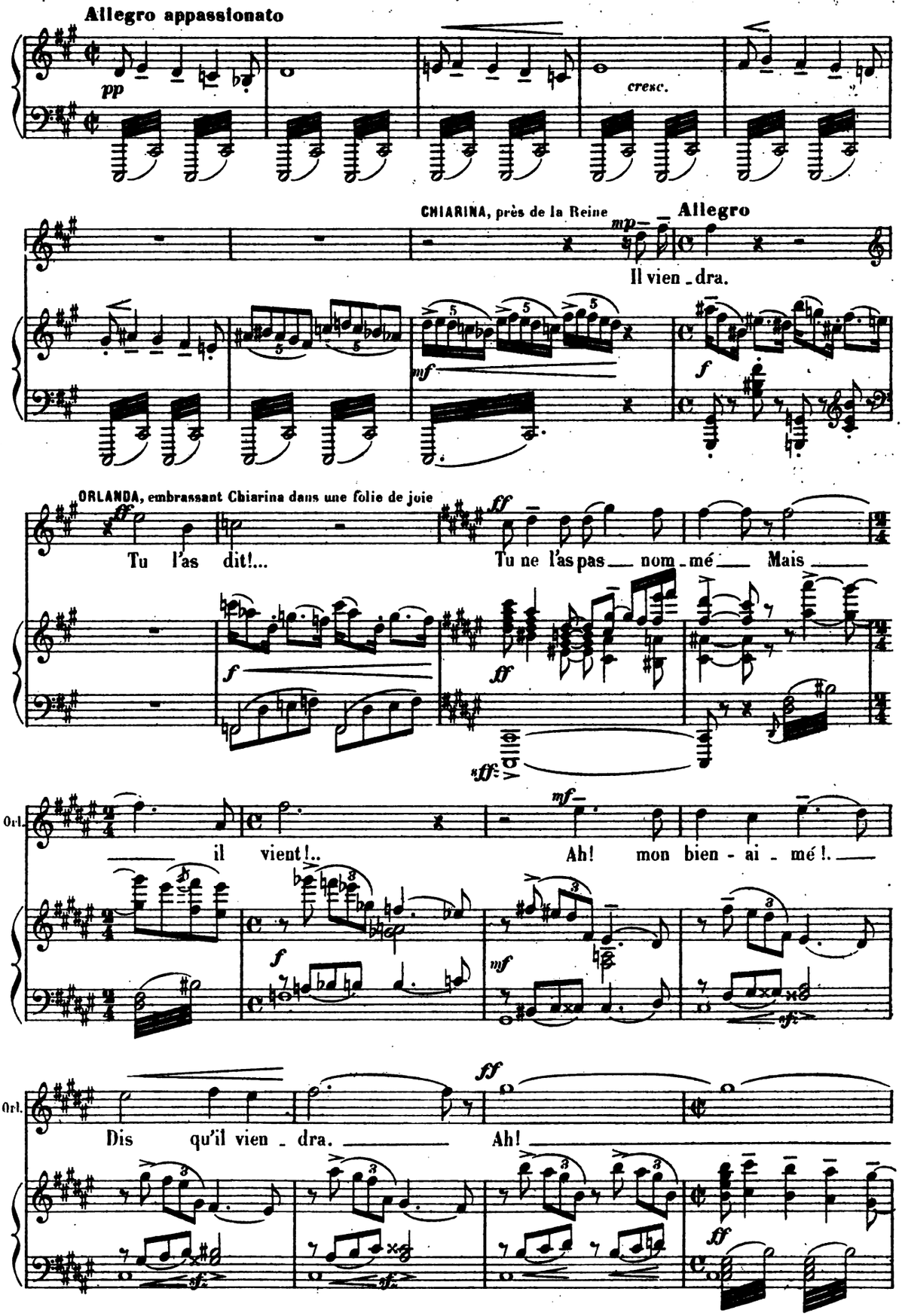
SCÈNE II

LES MÊMES, CHIARINA



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ppp

ppp

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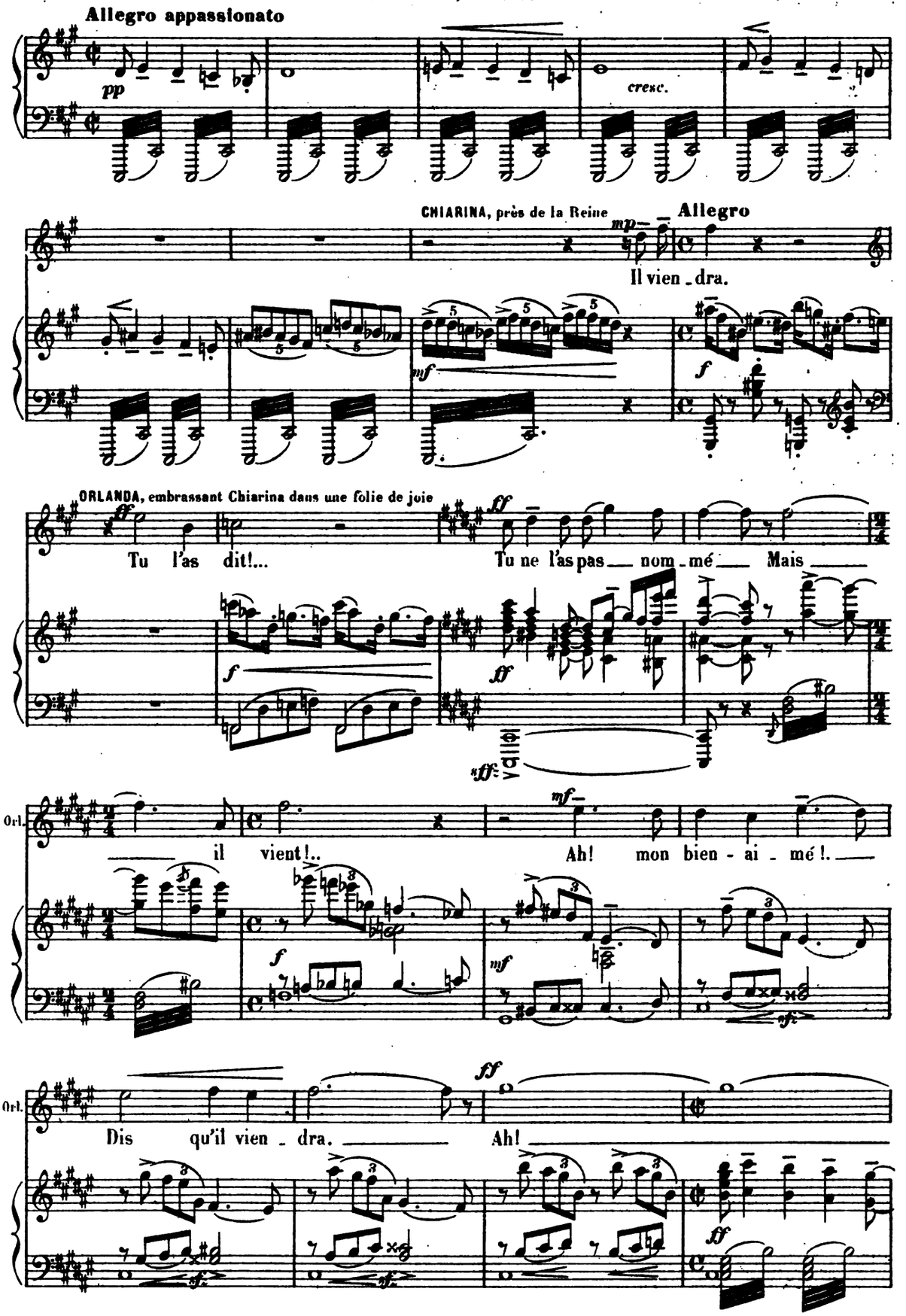

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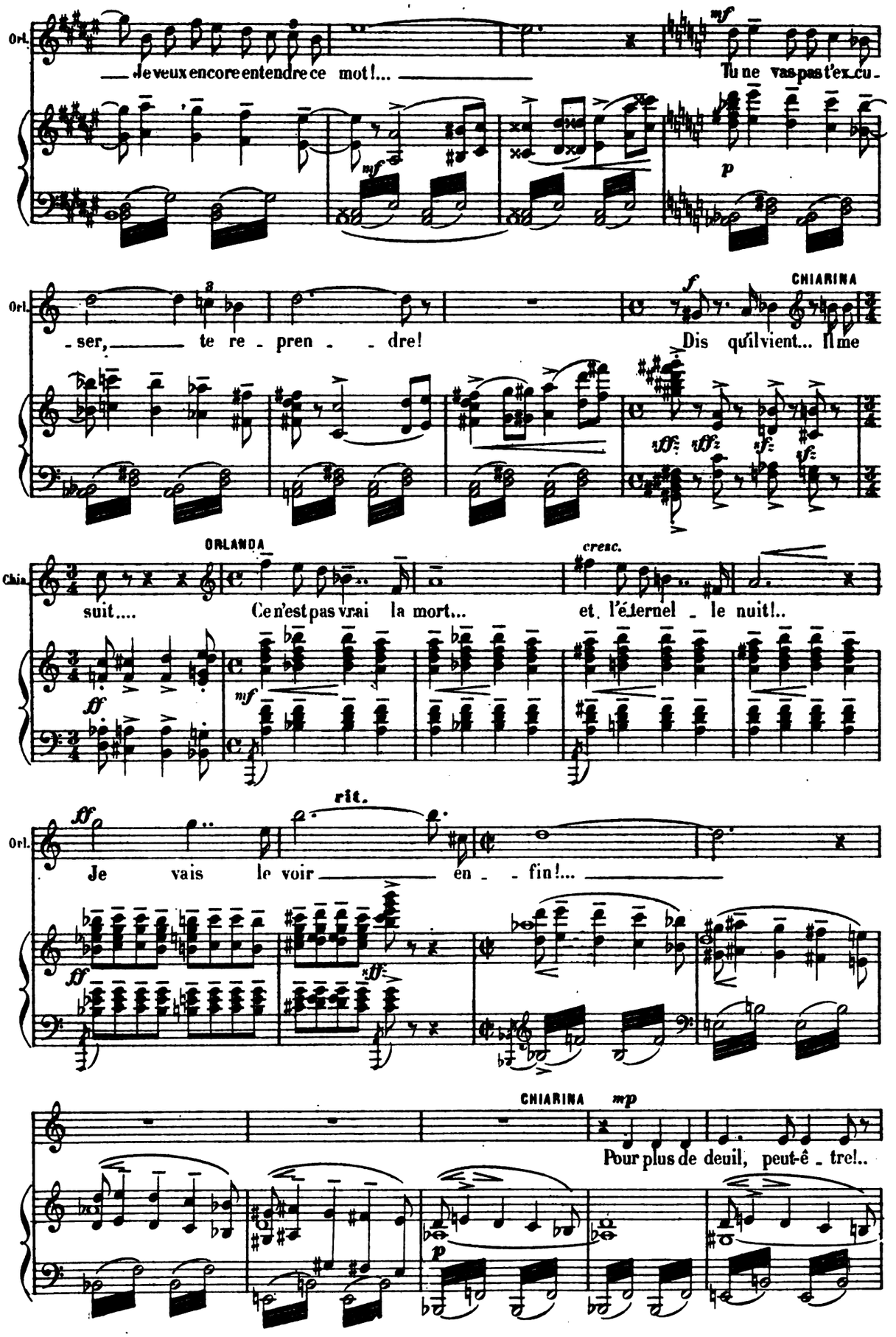

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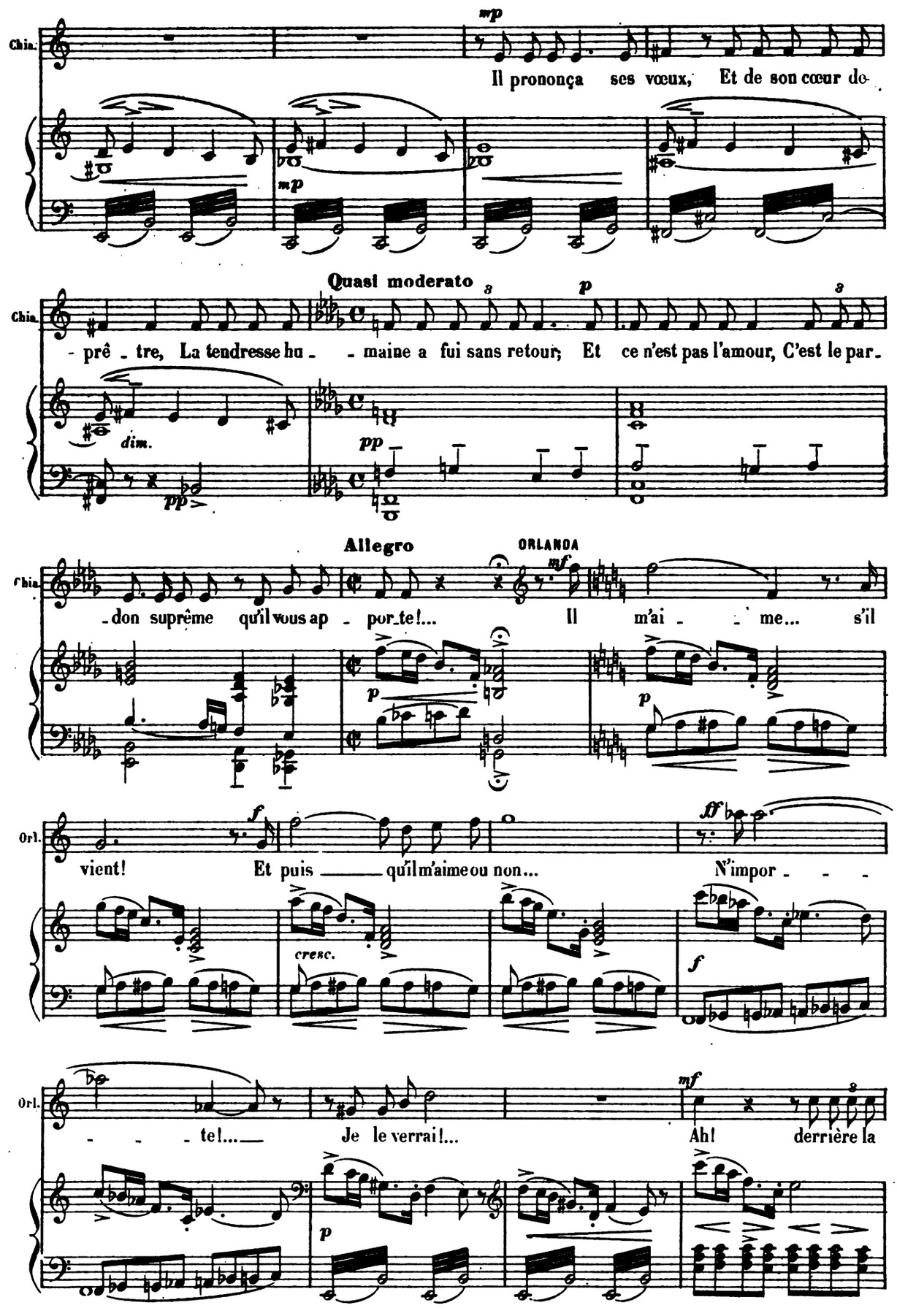

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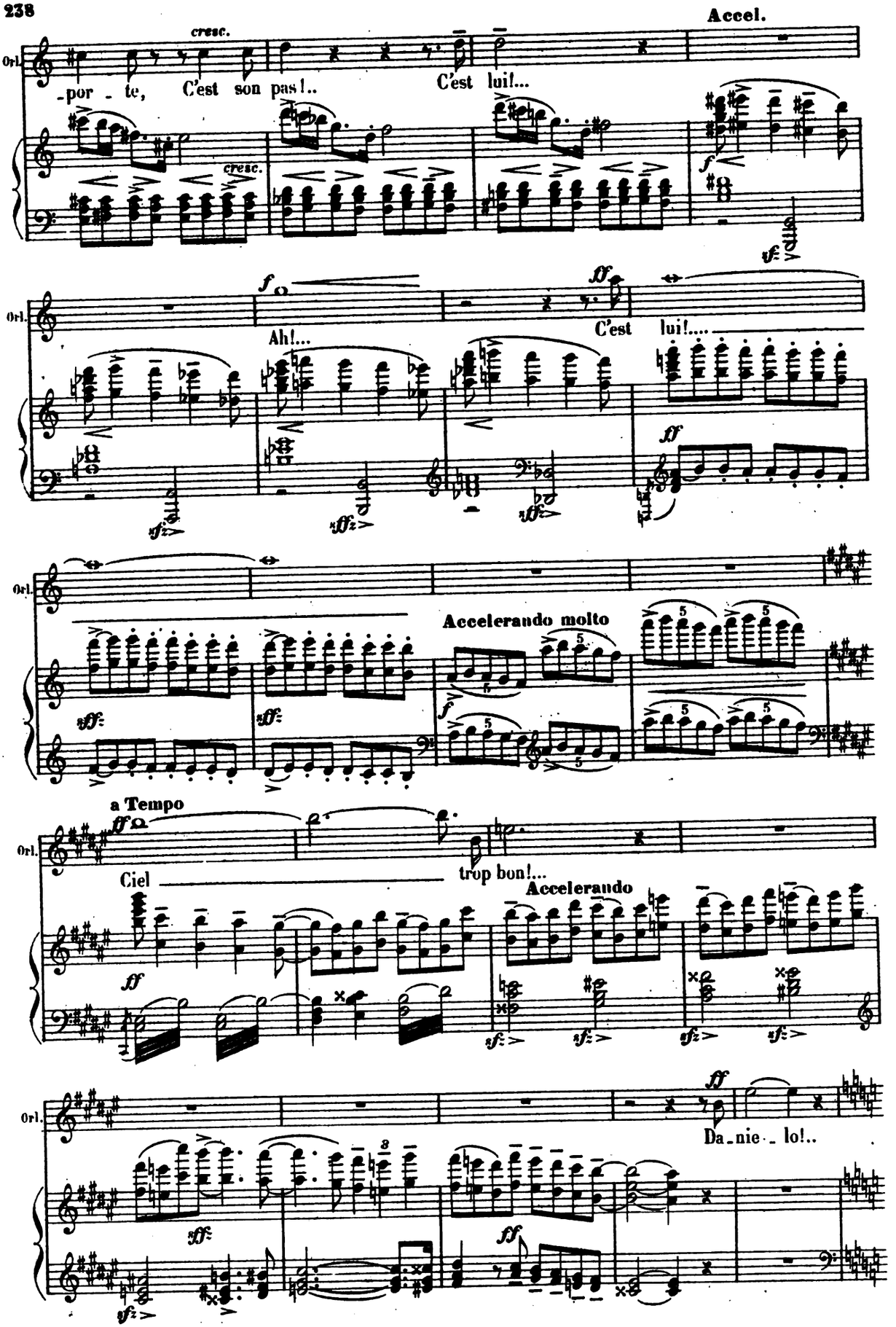

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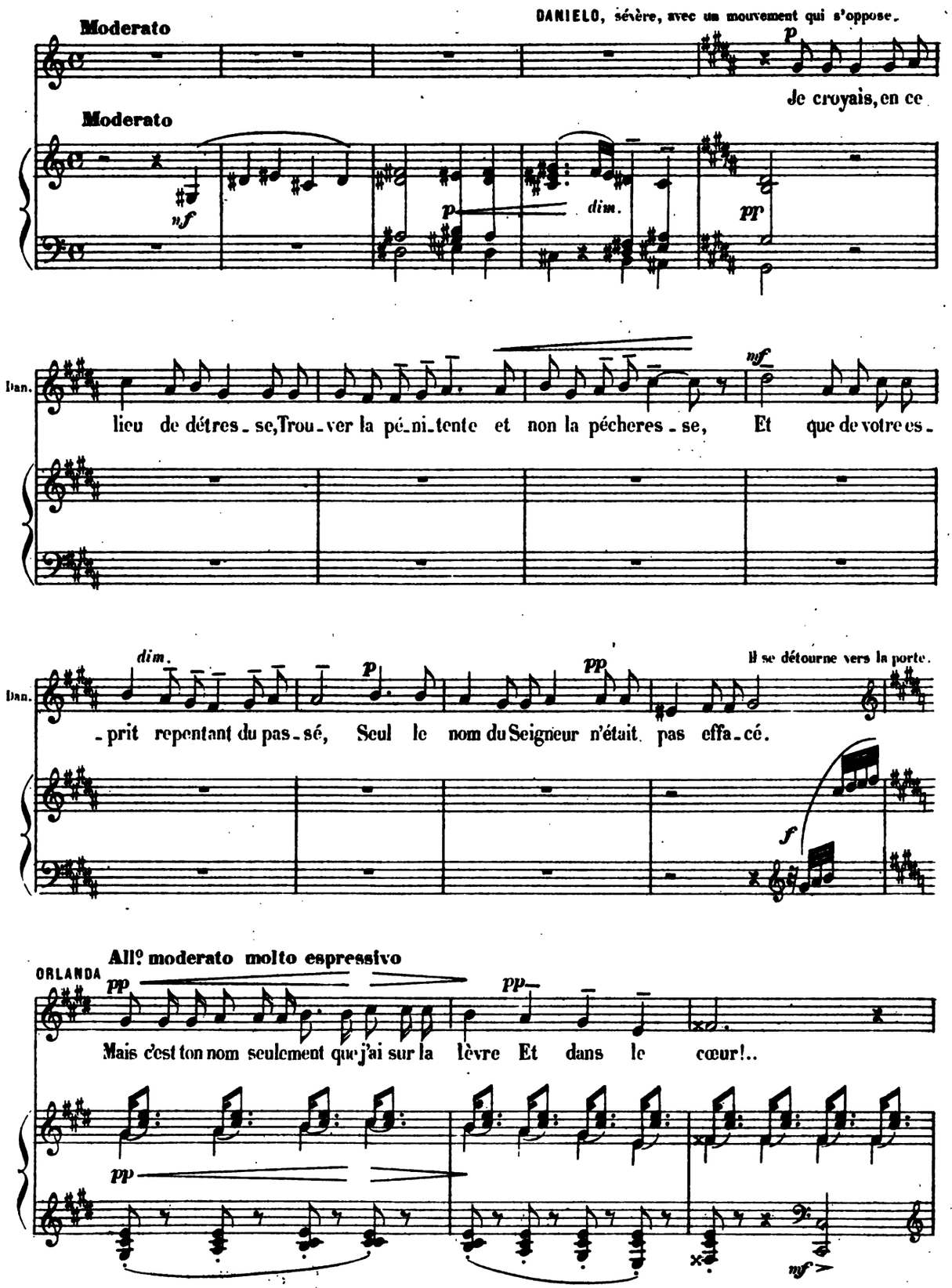
SCÈNE III

DANIELO, ORLANDA



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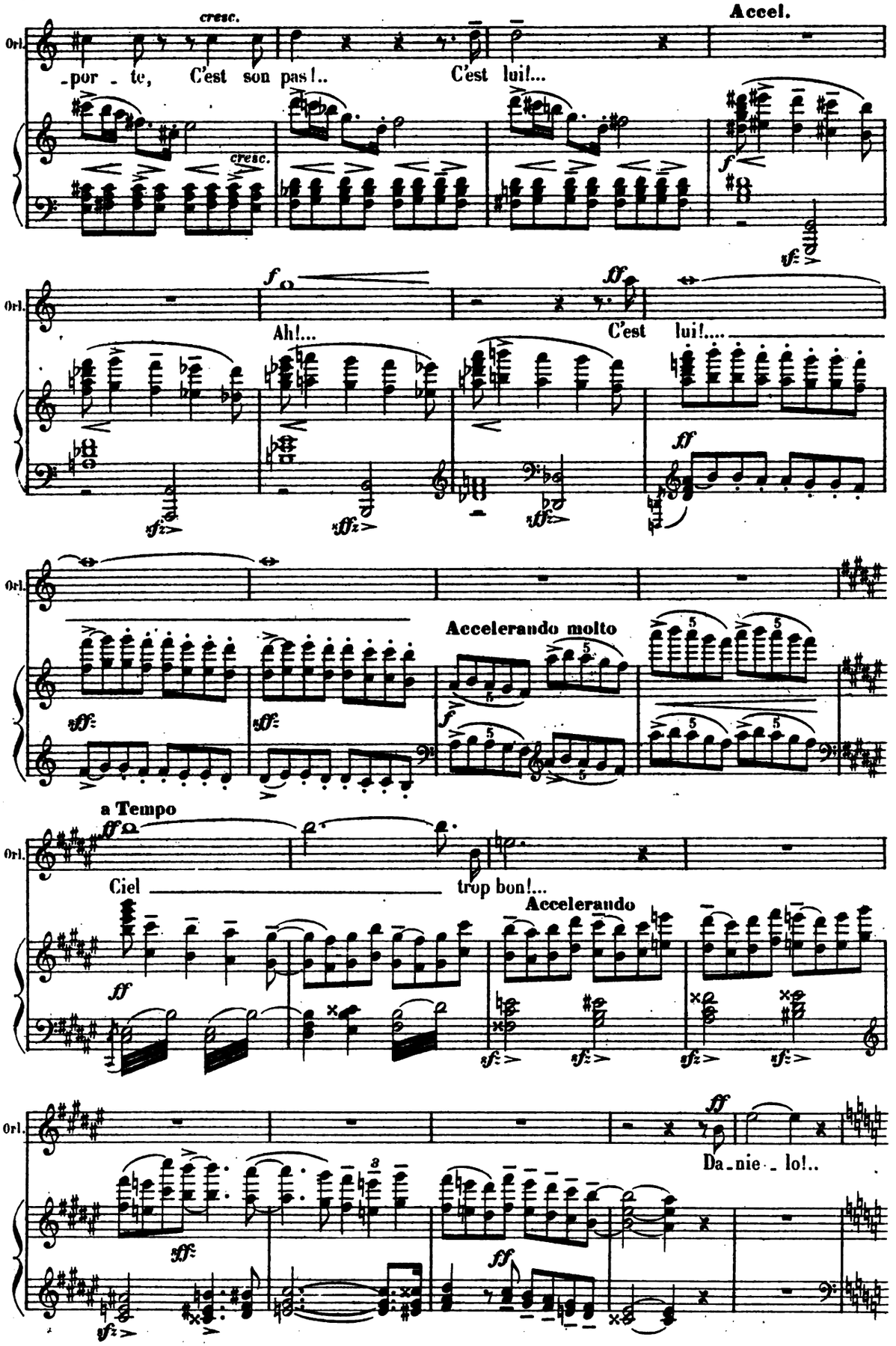

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SCÈNE III

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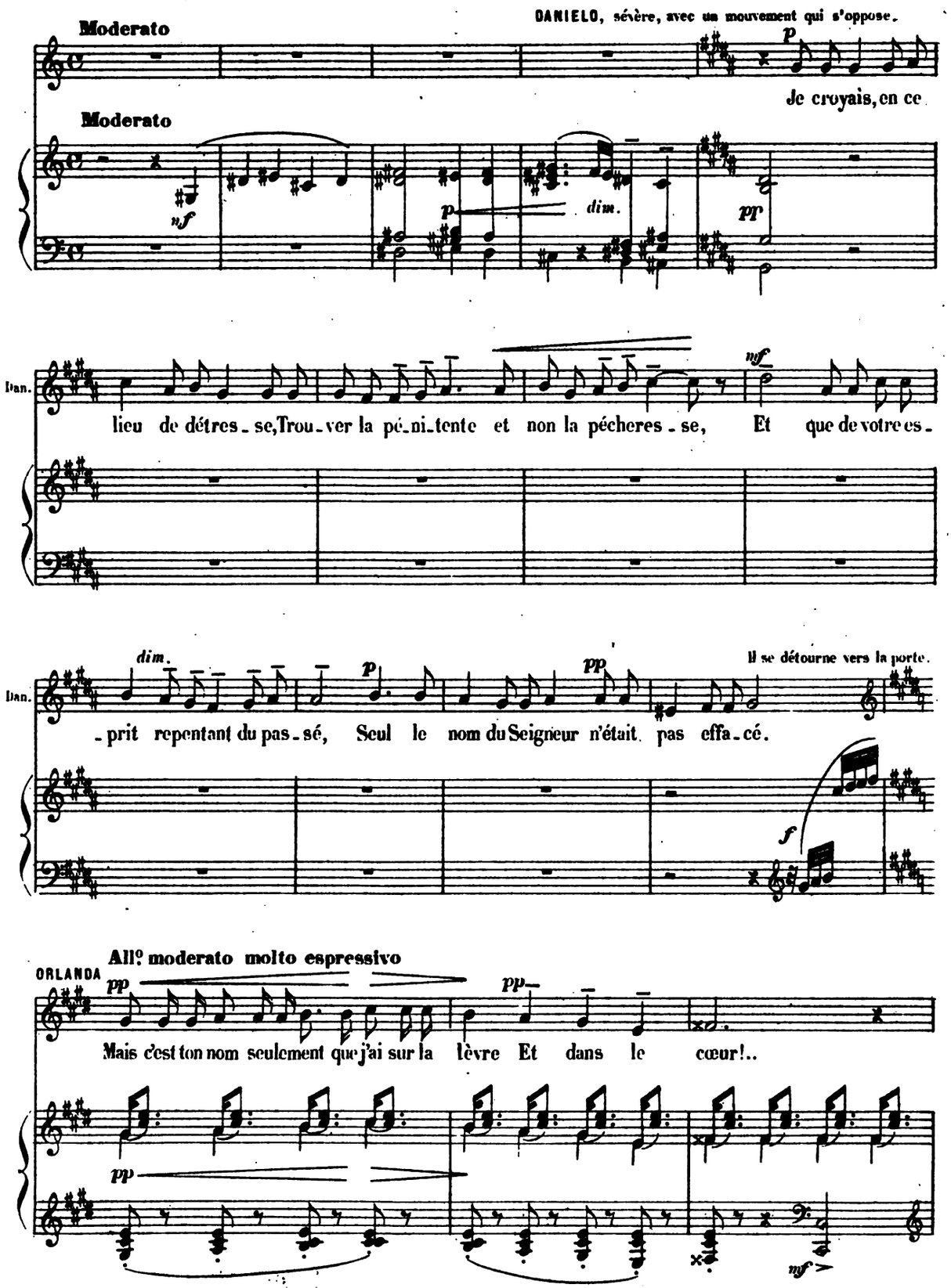

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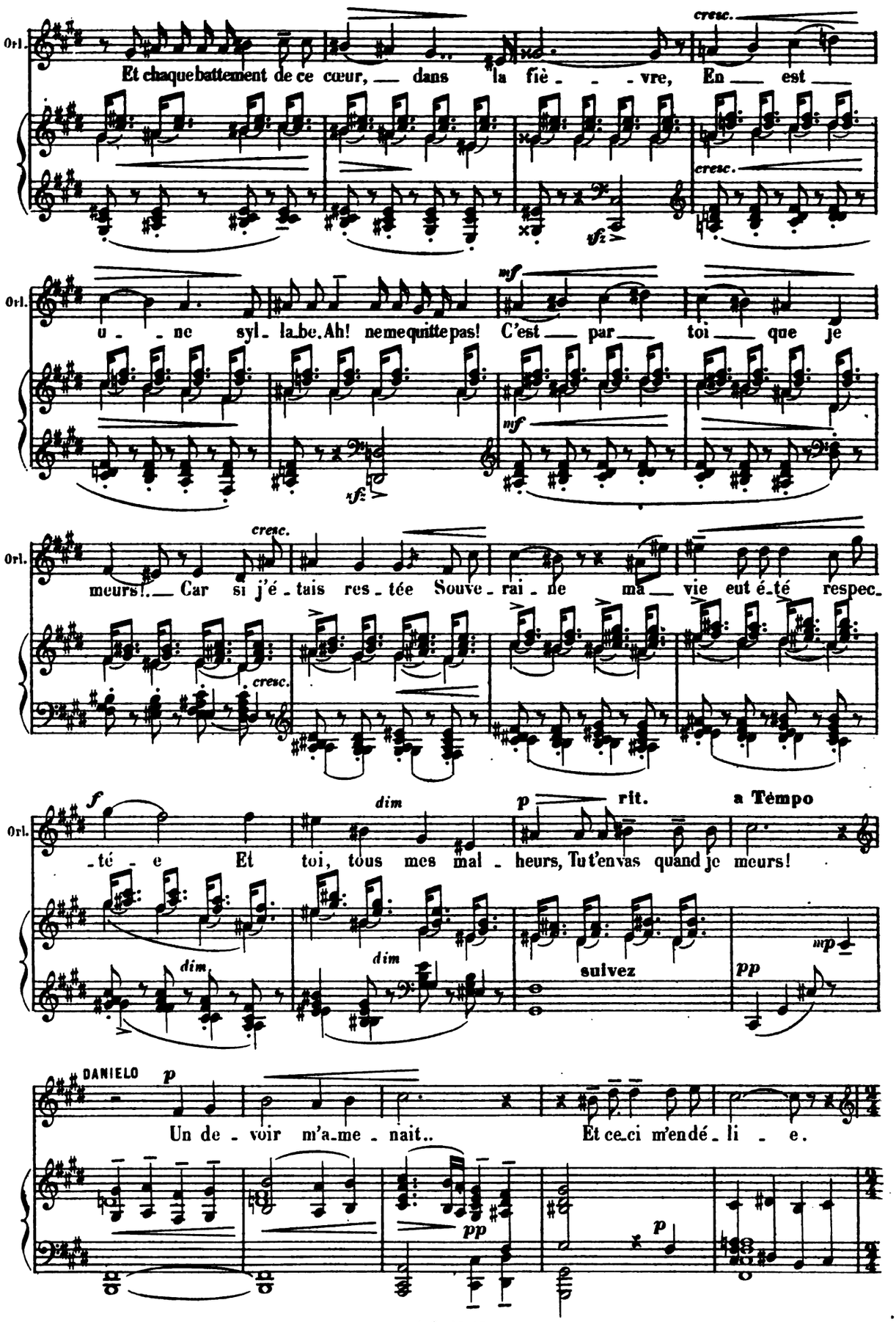

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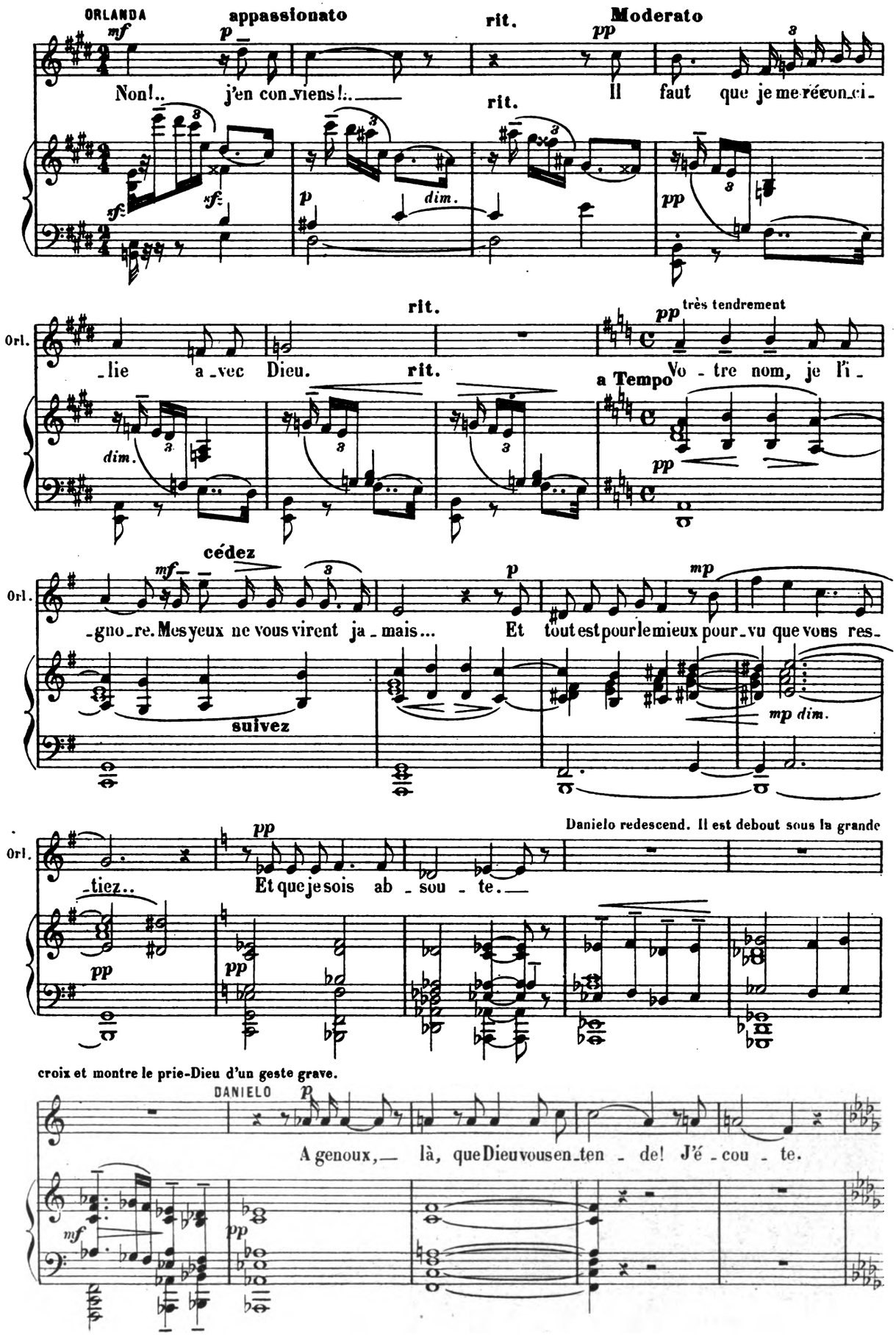

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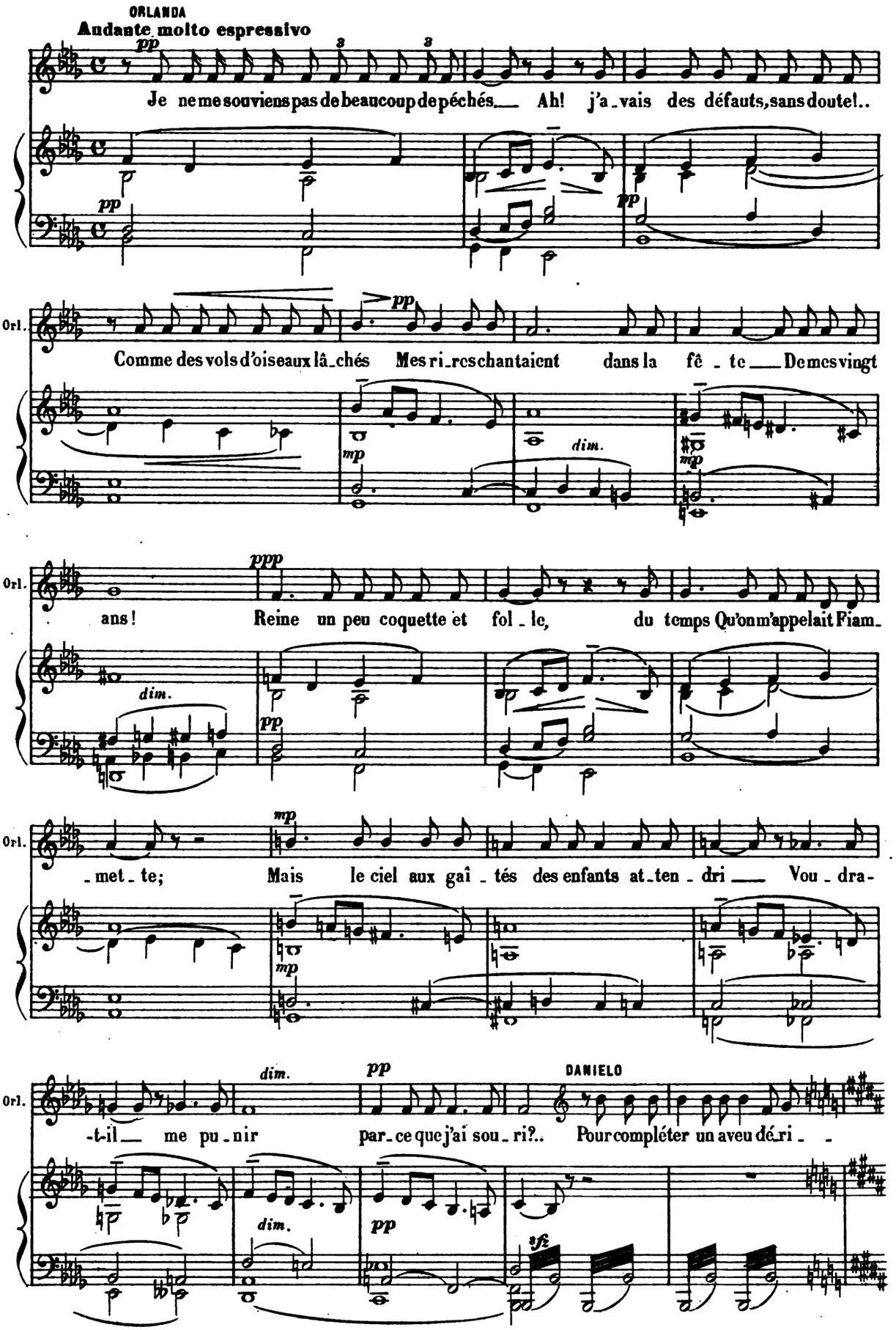

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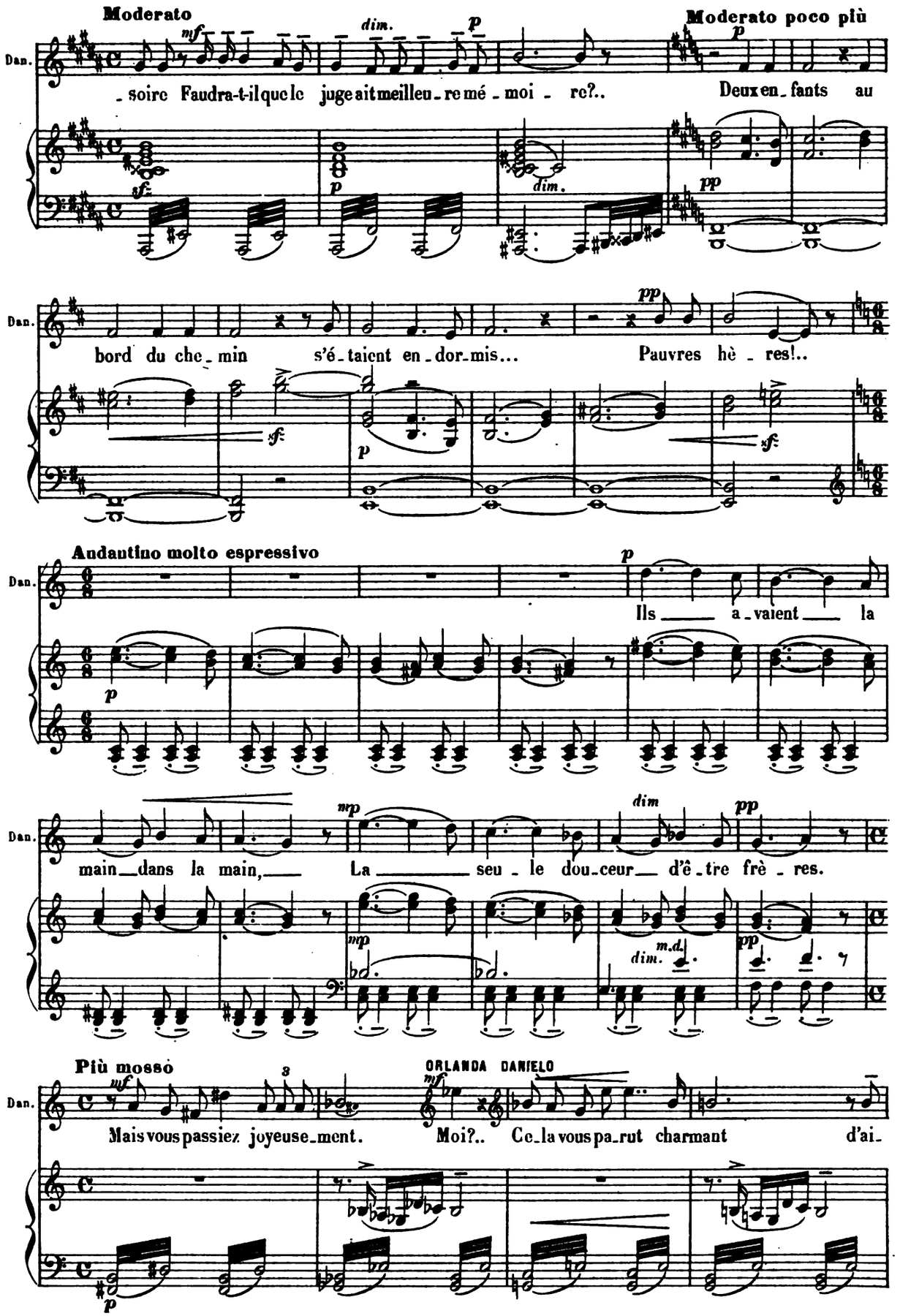

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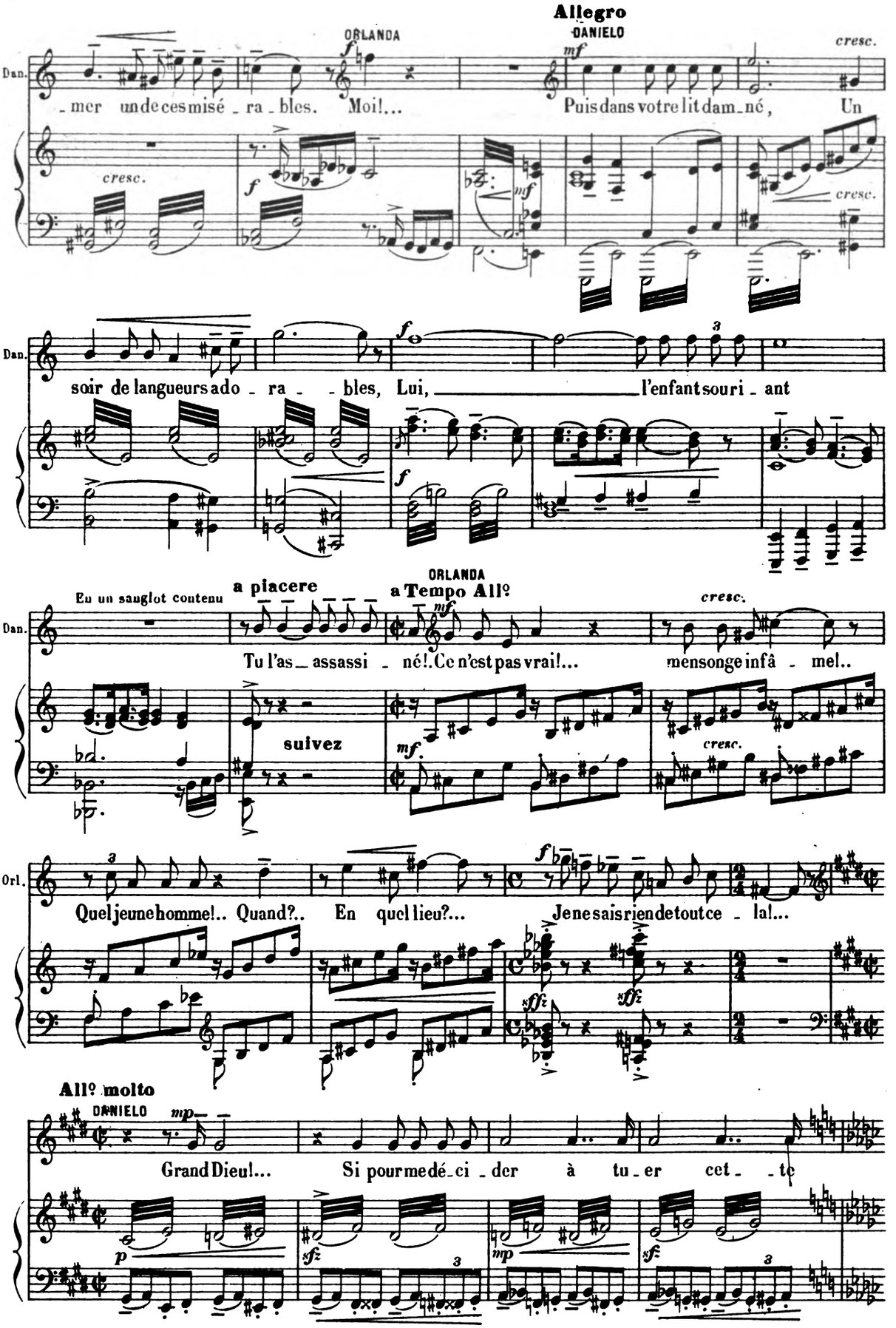

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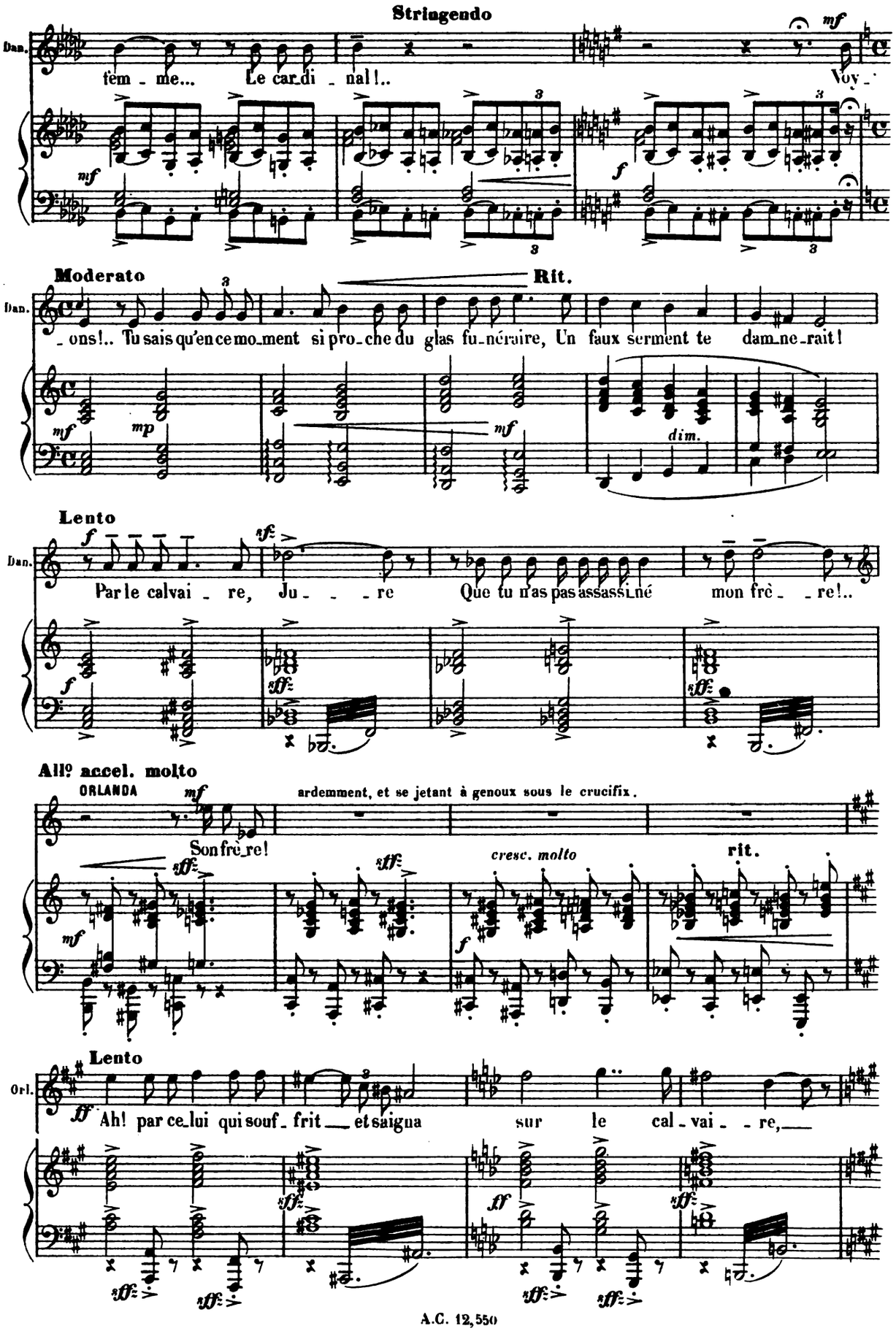

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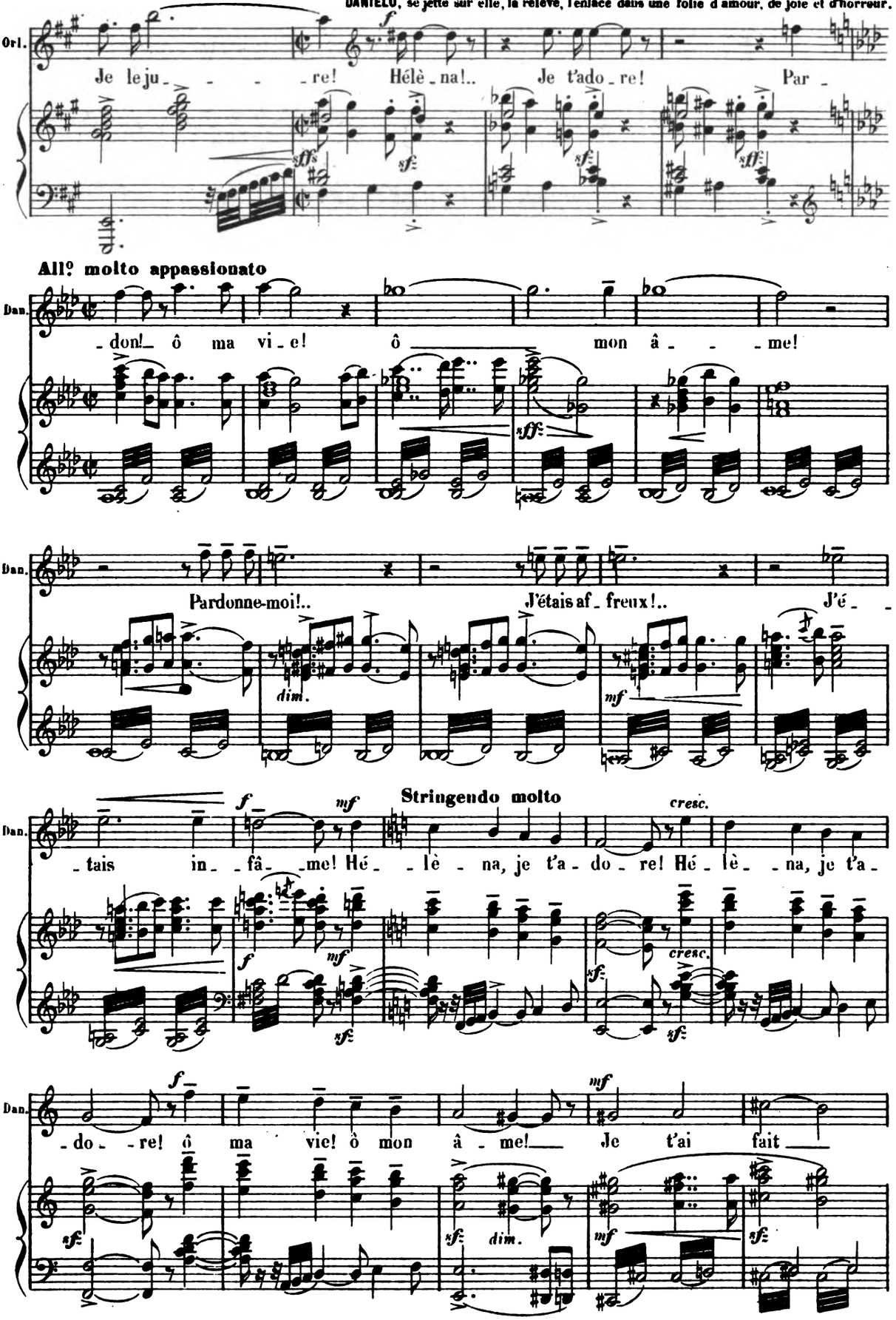
Allegro

DANIELO, se jette sur elle, la relève, l'enlace dans une folie d'amour, de joie et d'horreur.



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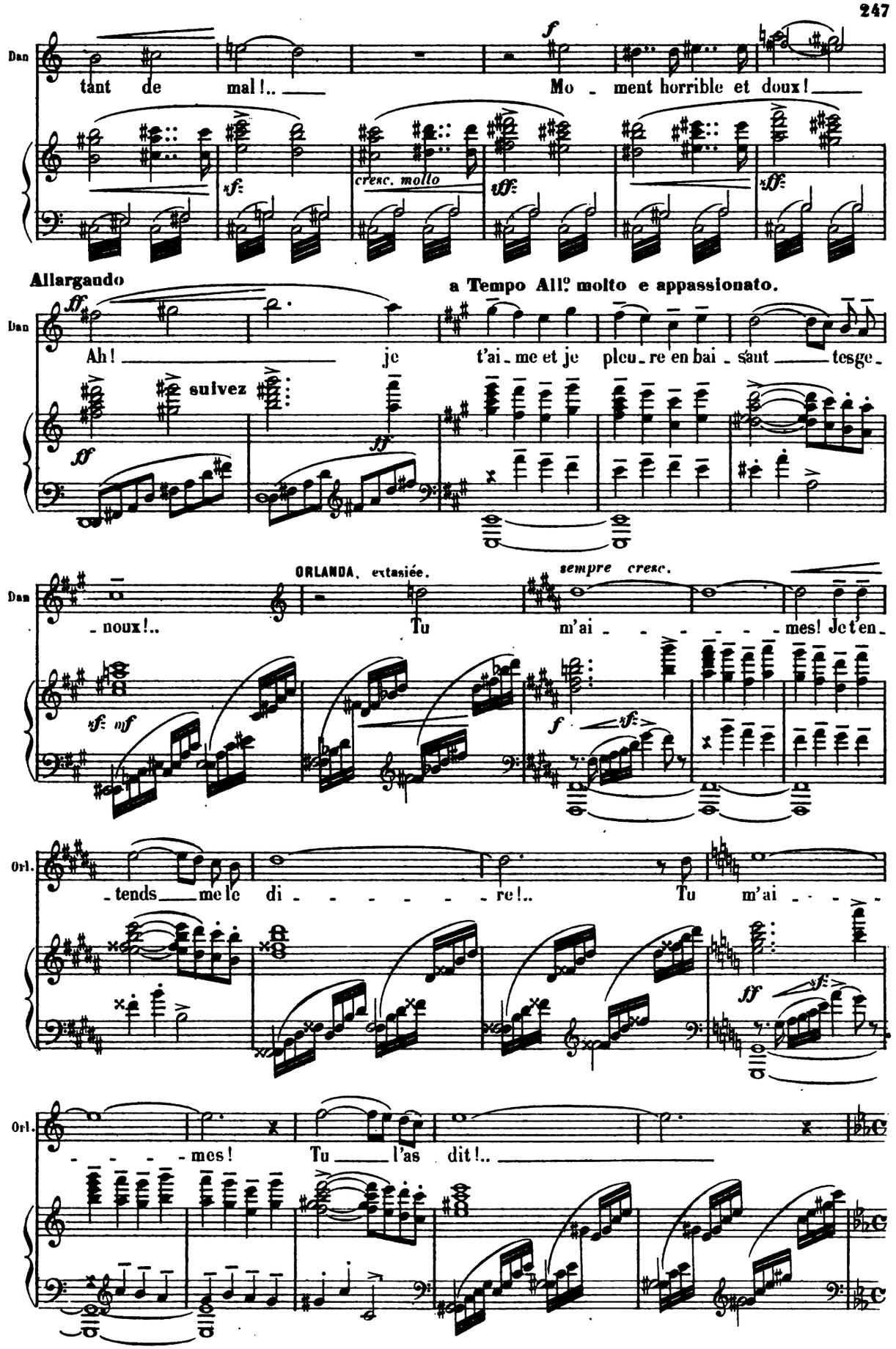

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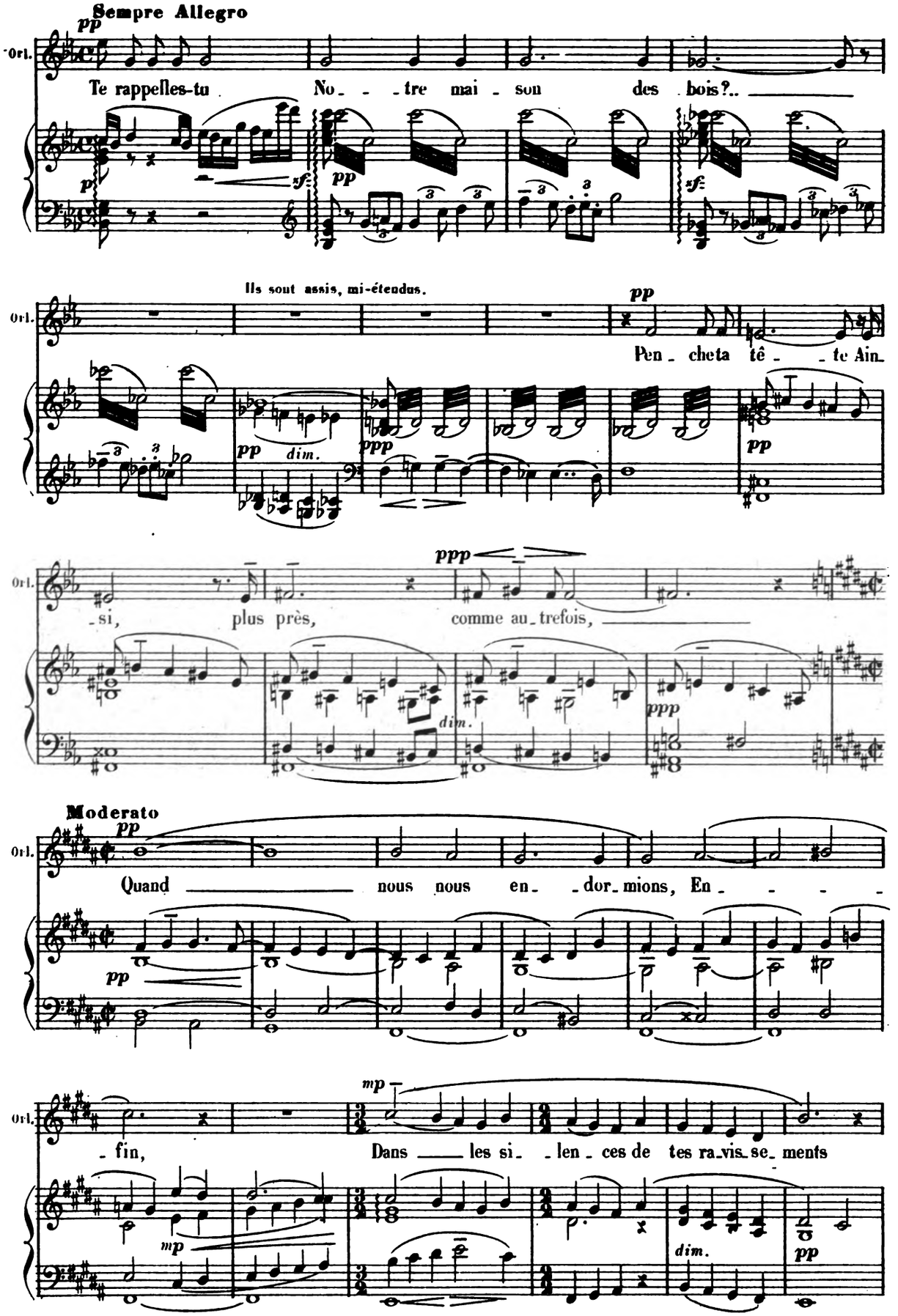

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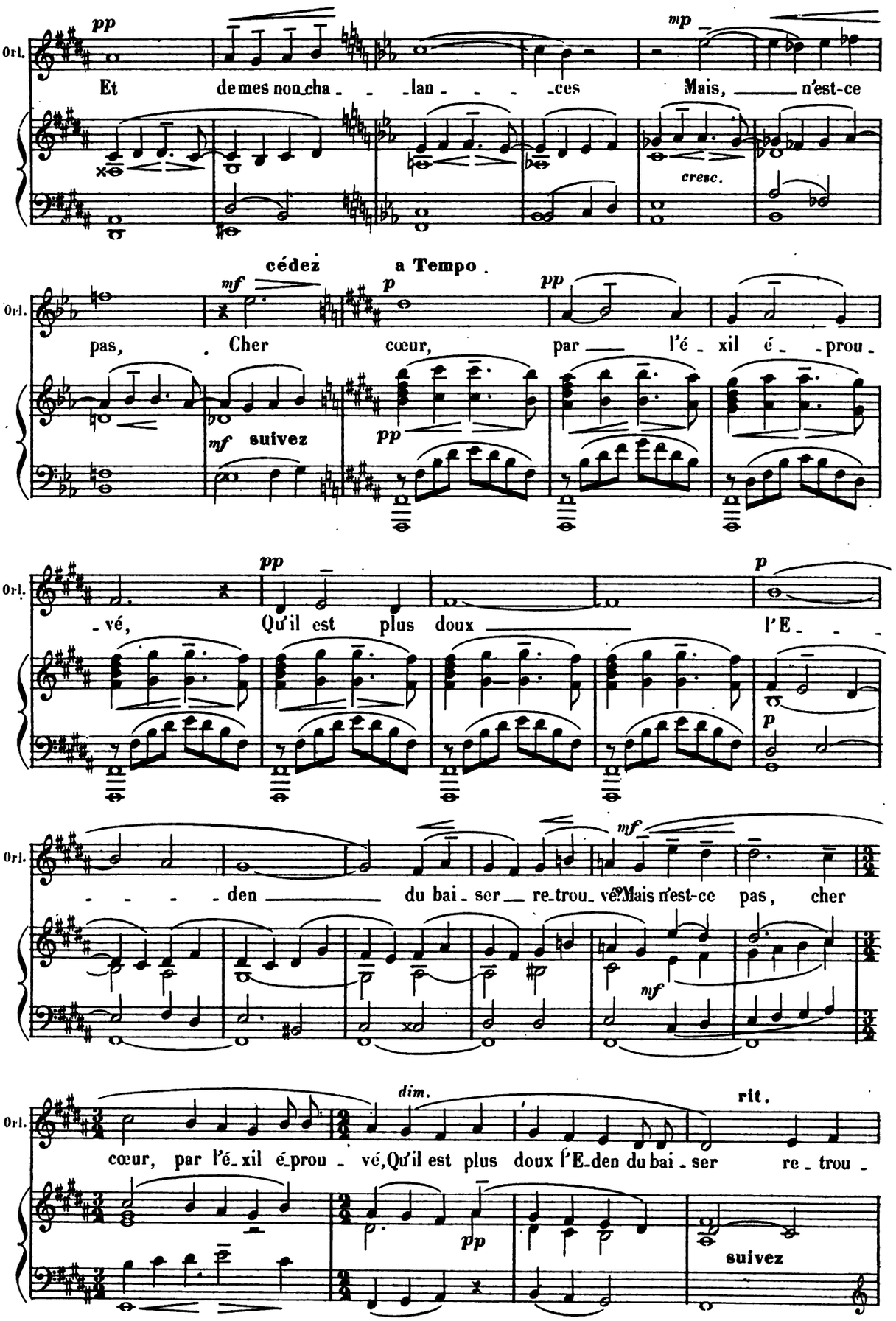

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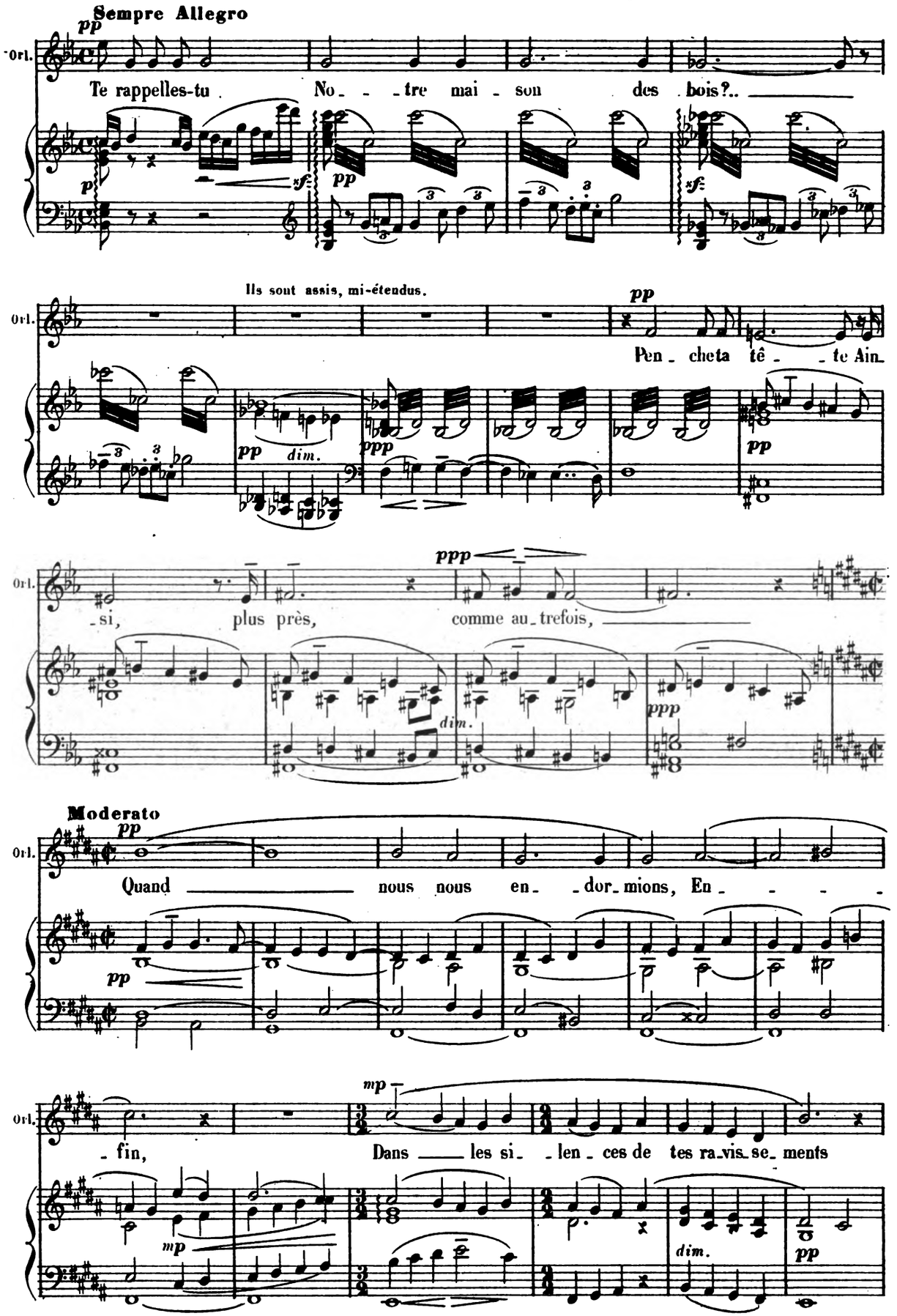

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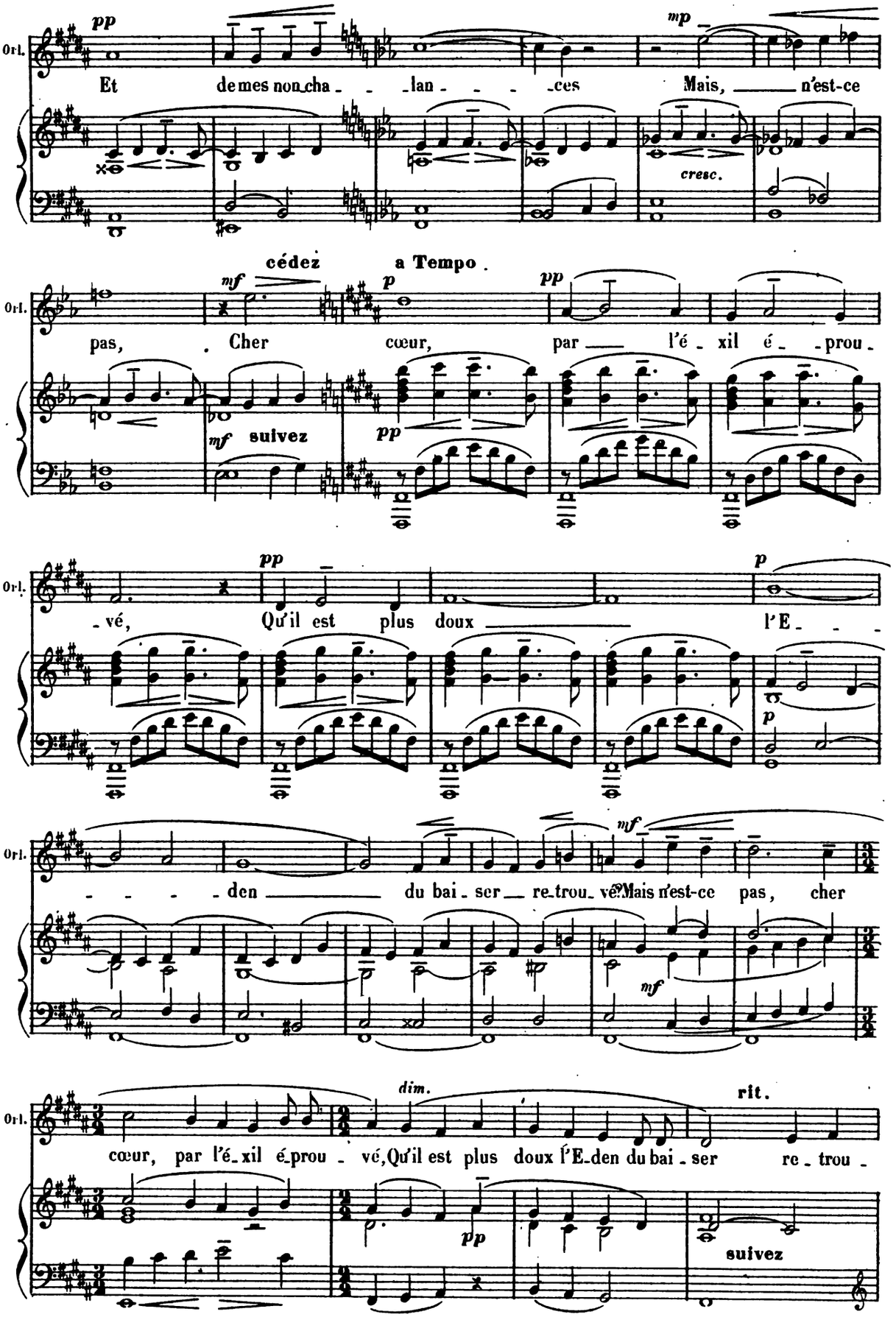

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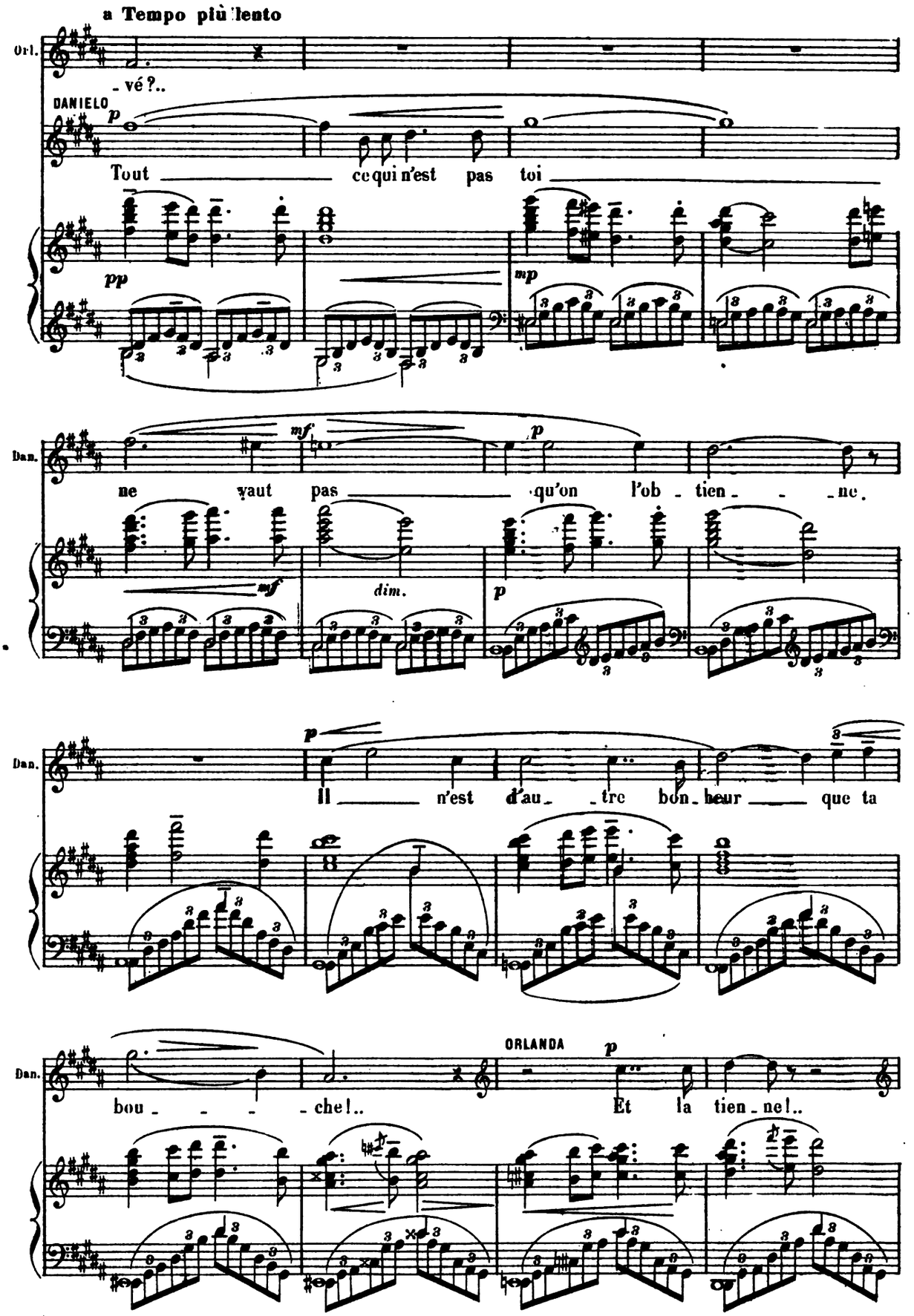

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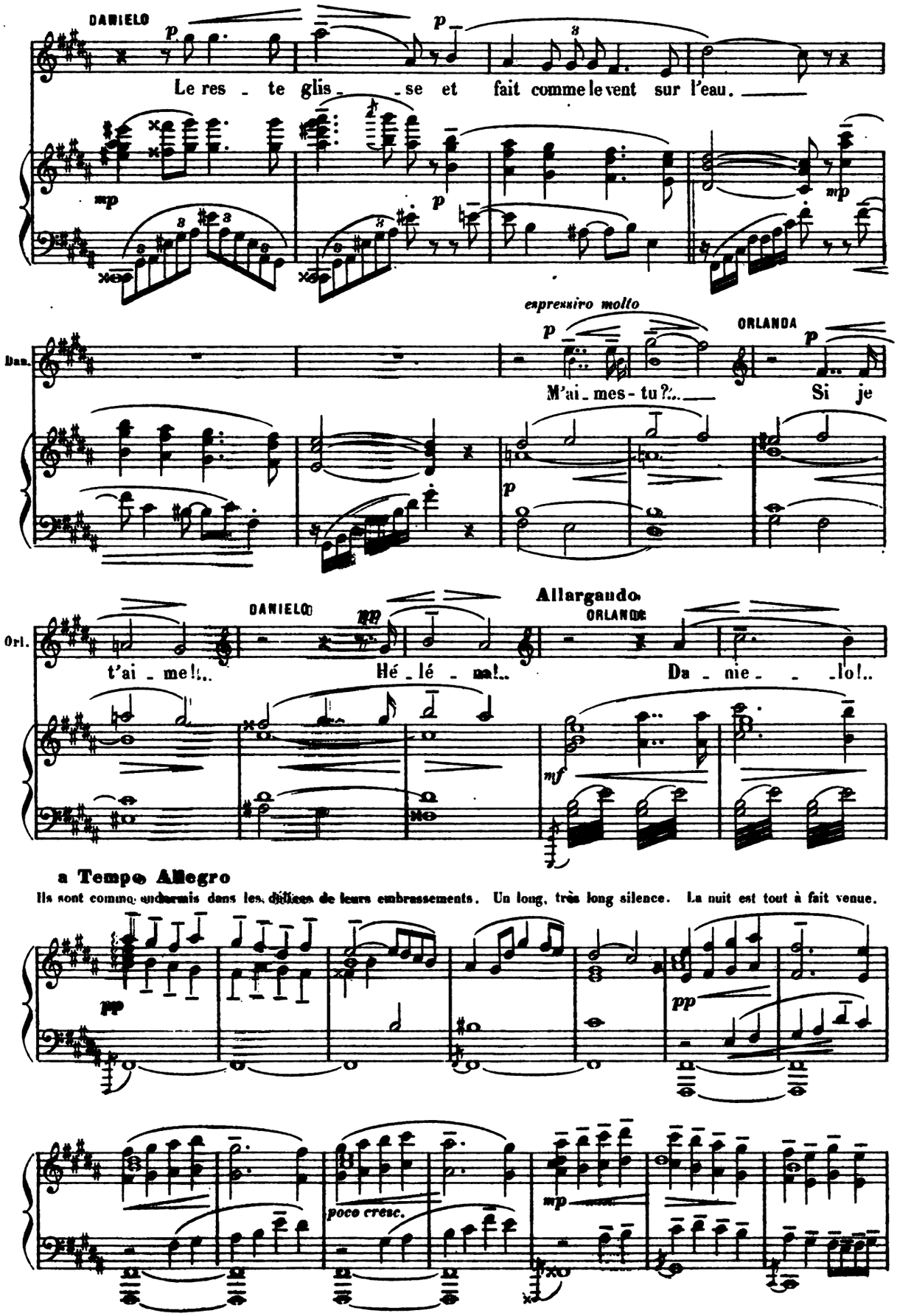

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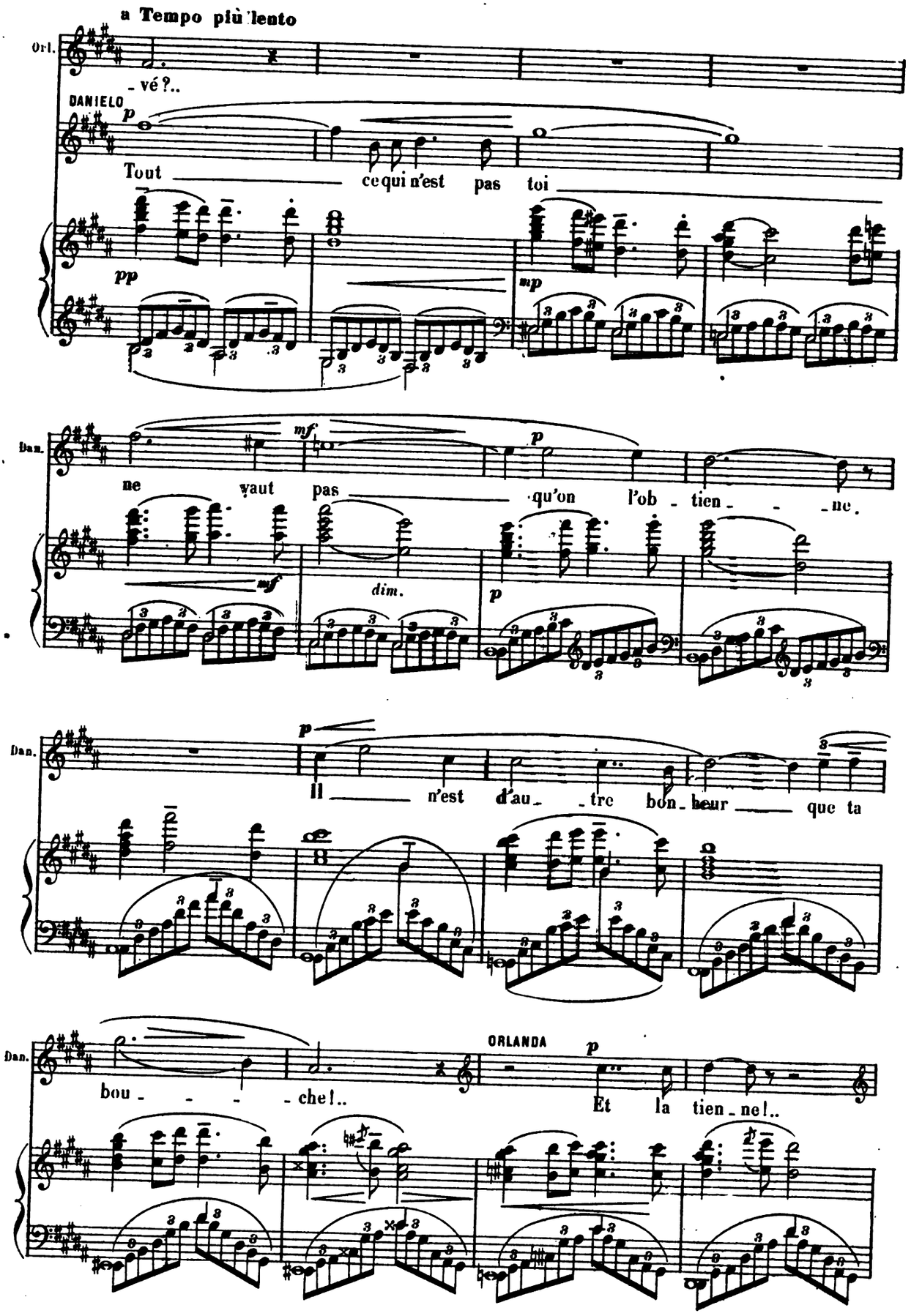

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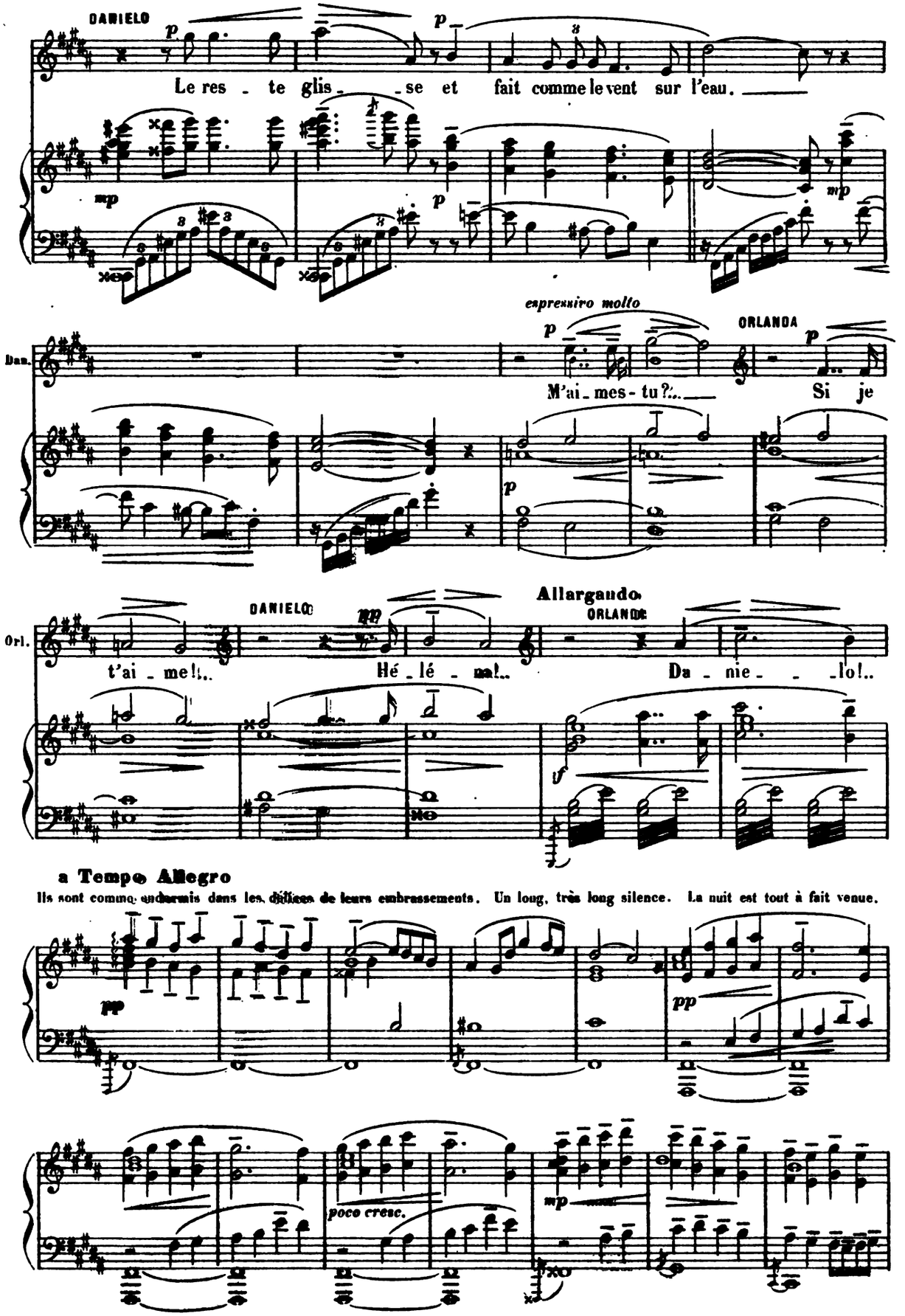

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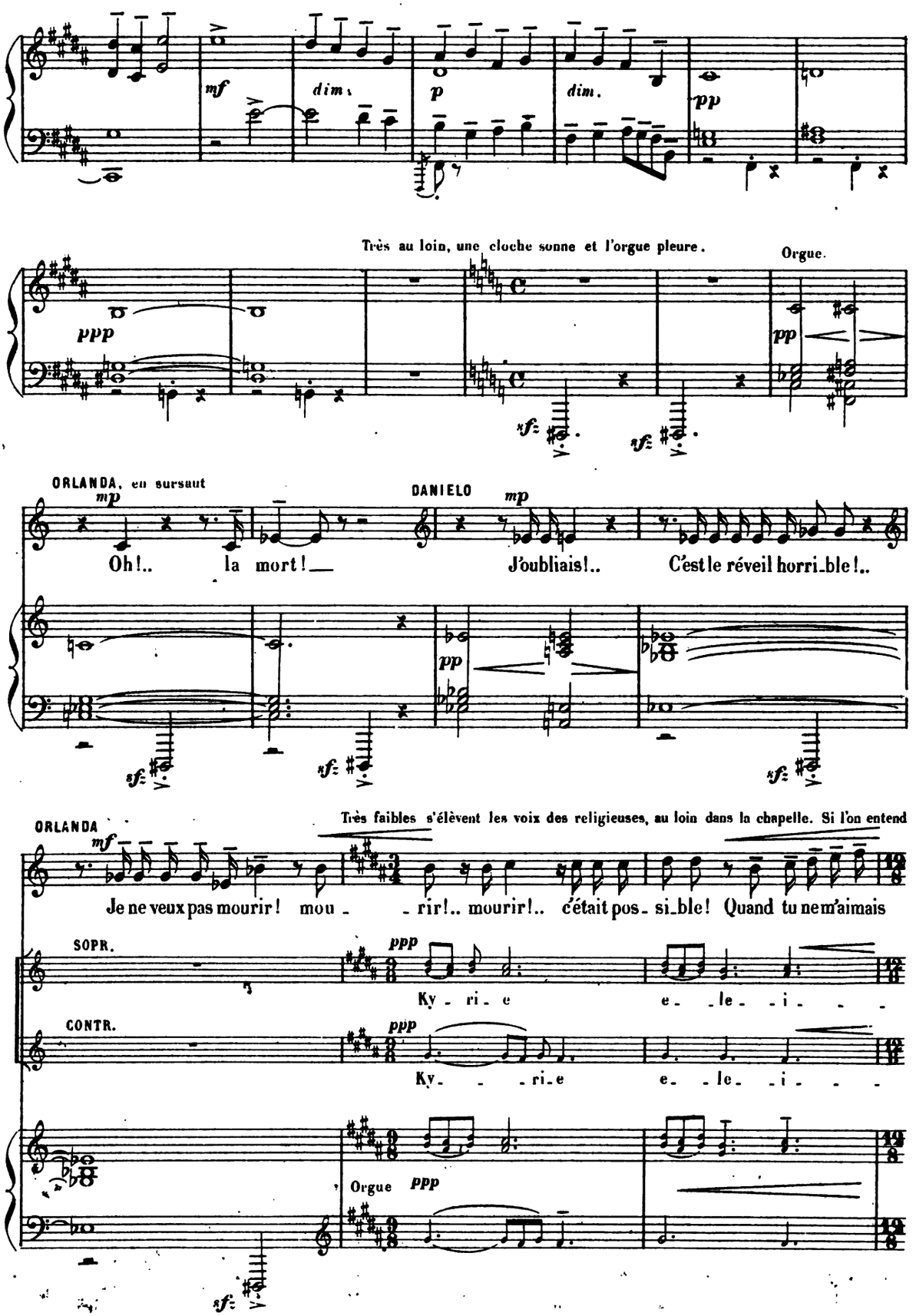

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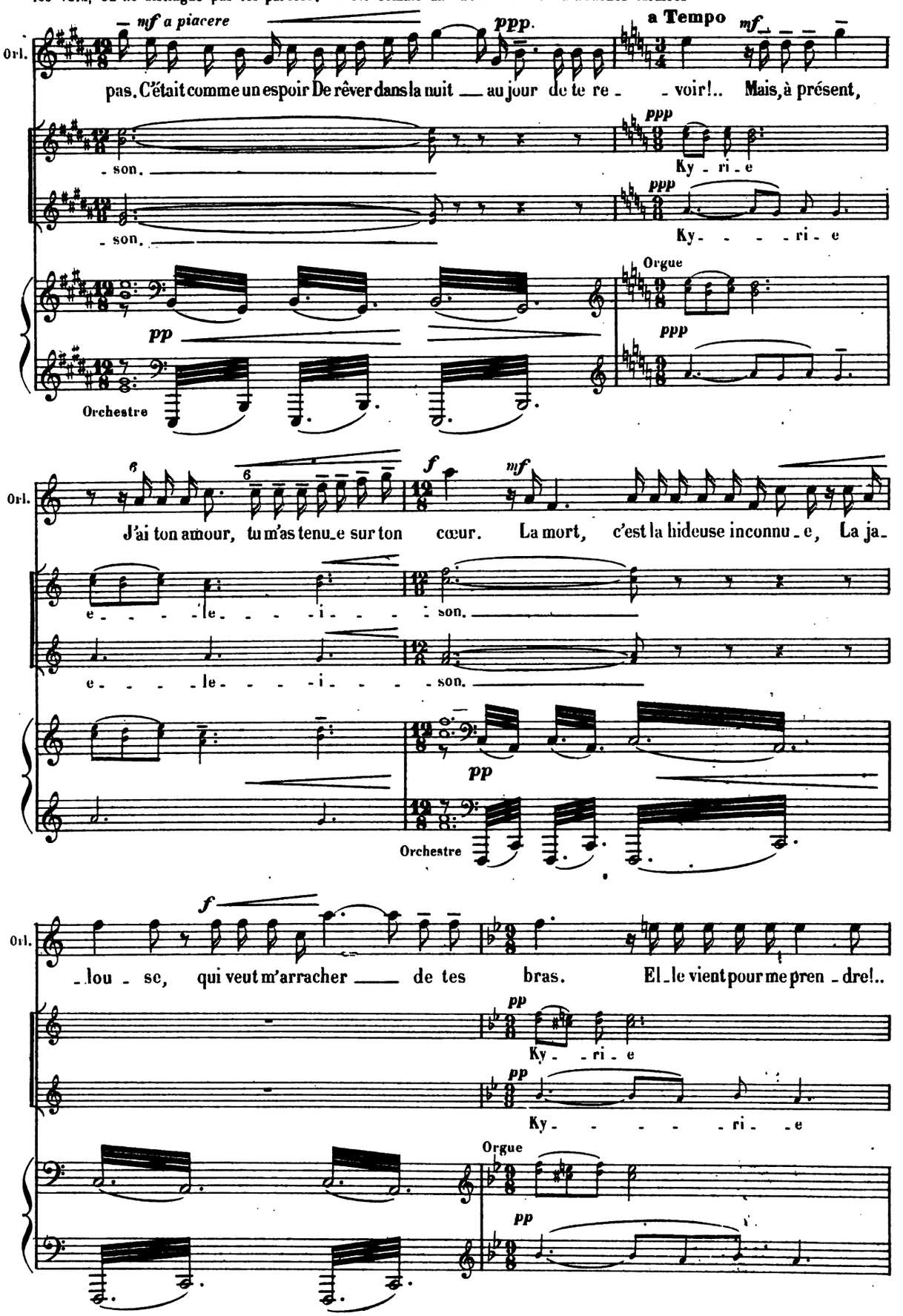
les voix, on ne distingue pas les paroles. C'est comme un chœur funèbre à bouches fermées



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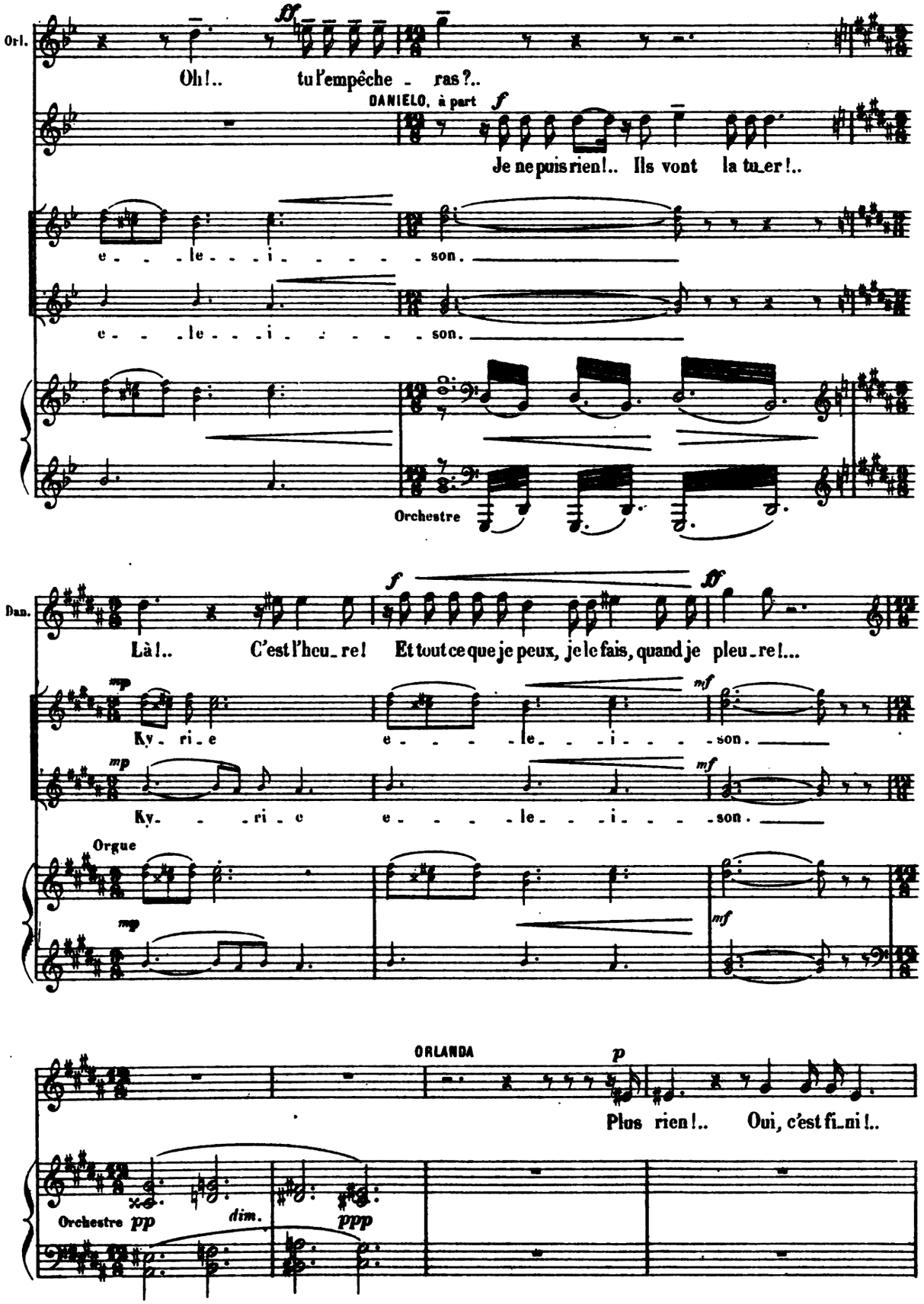

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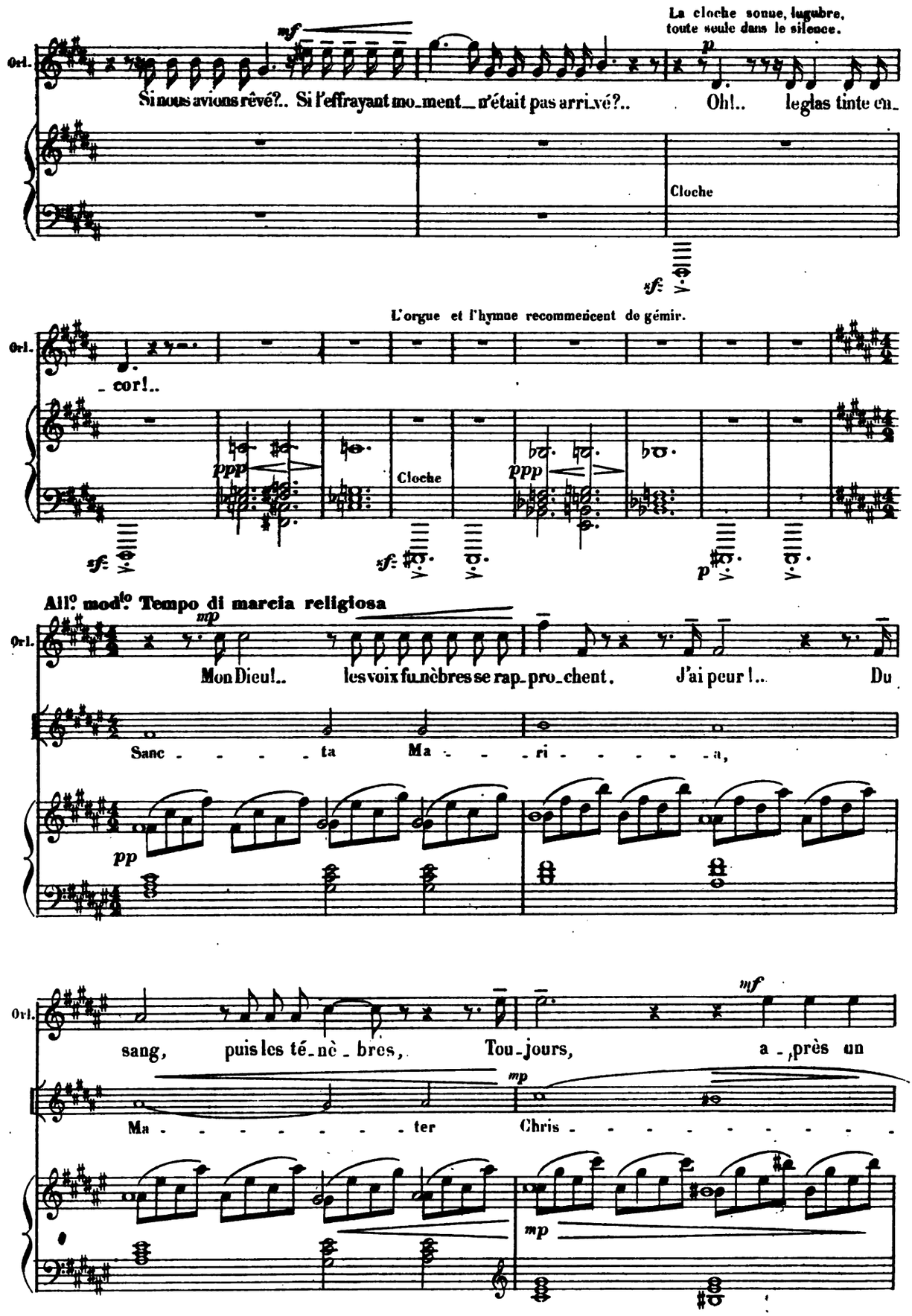

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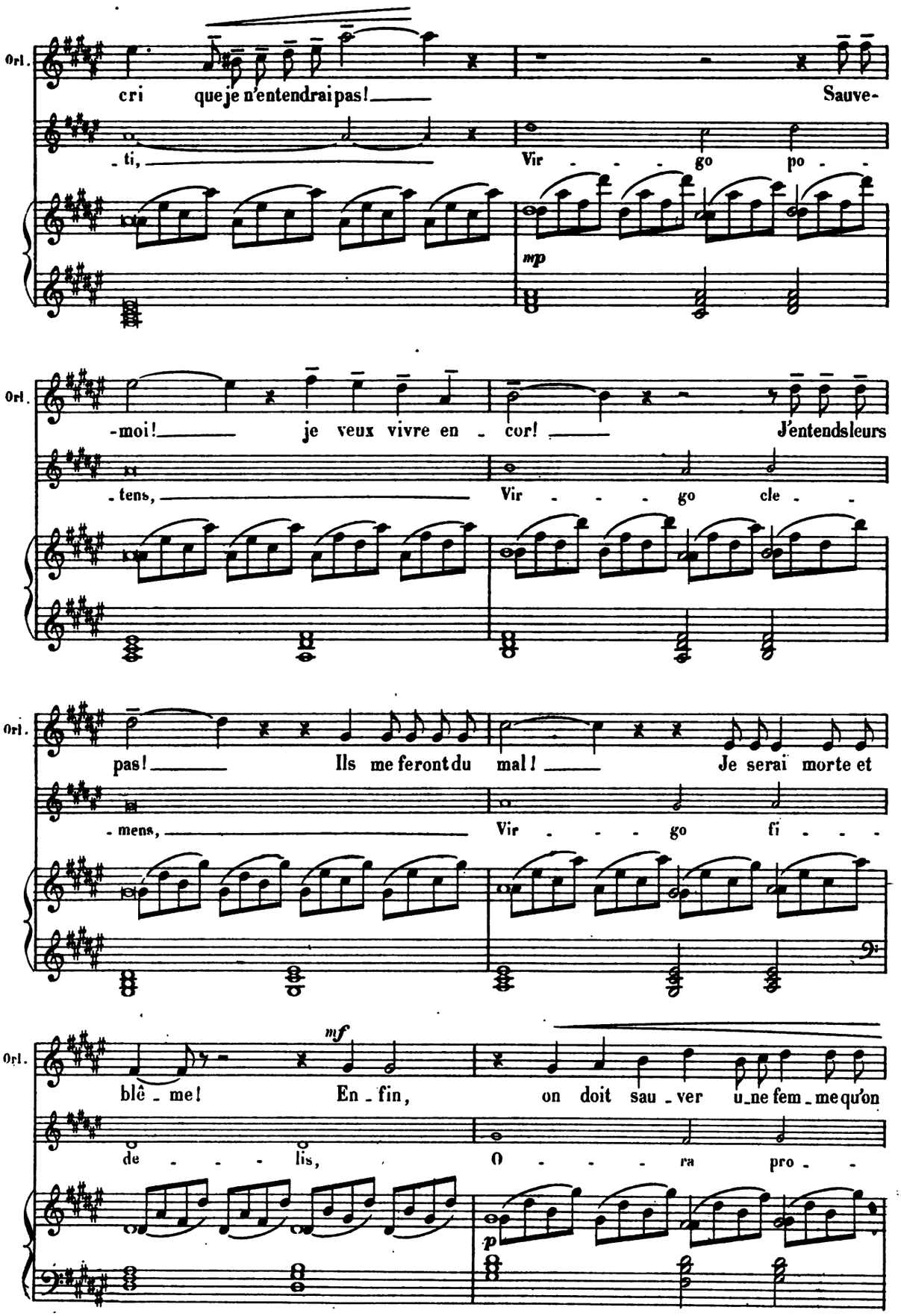

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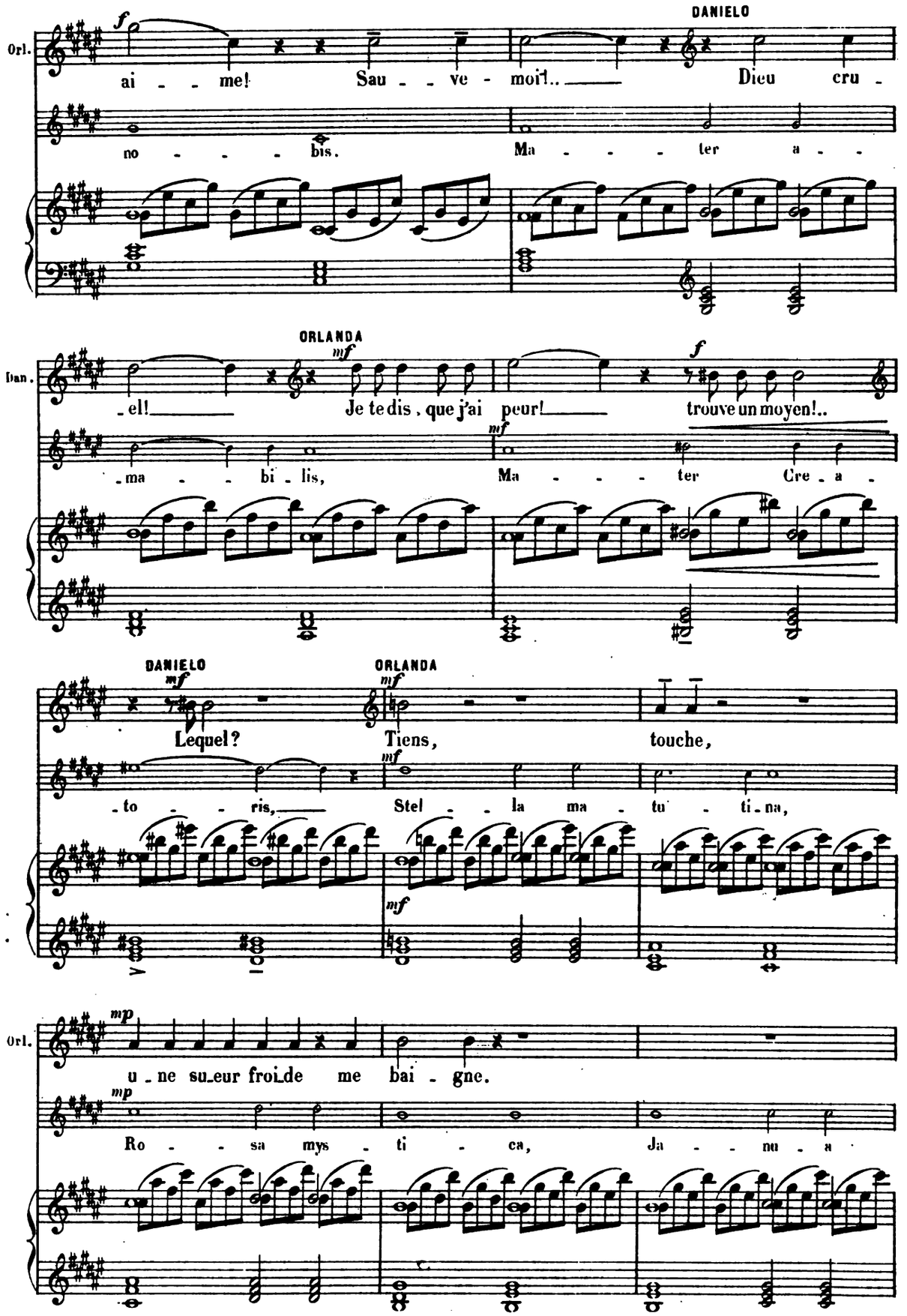

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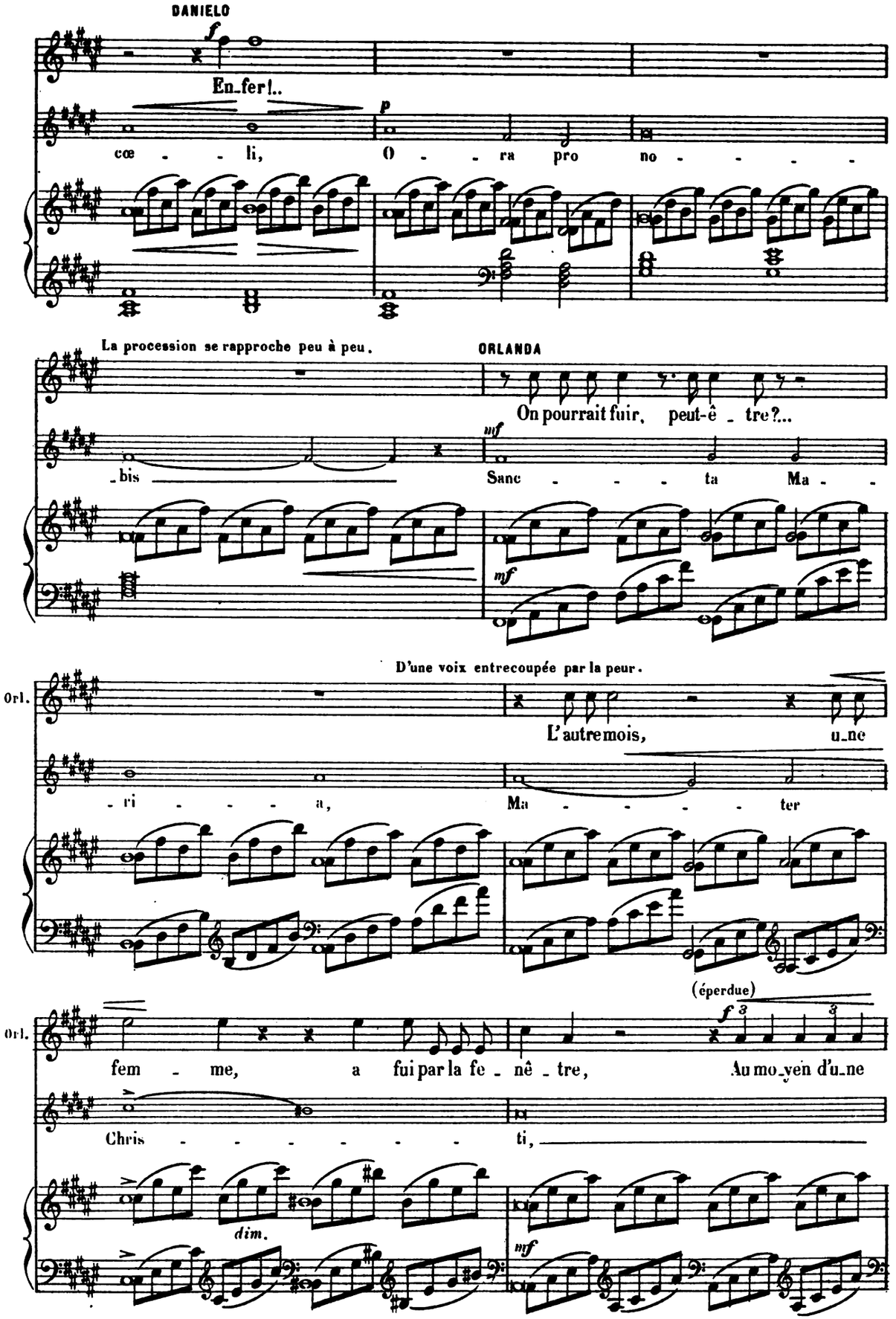

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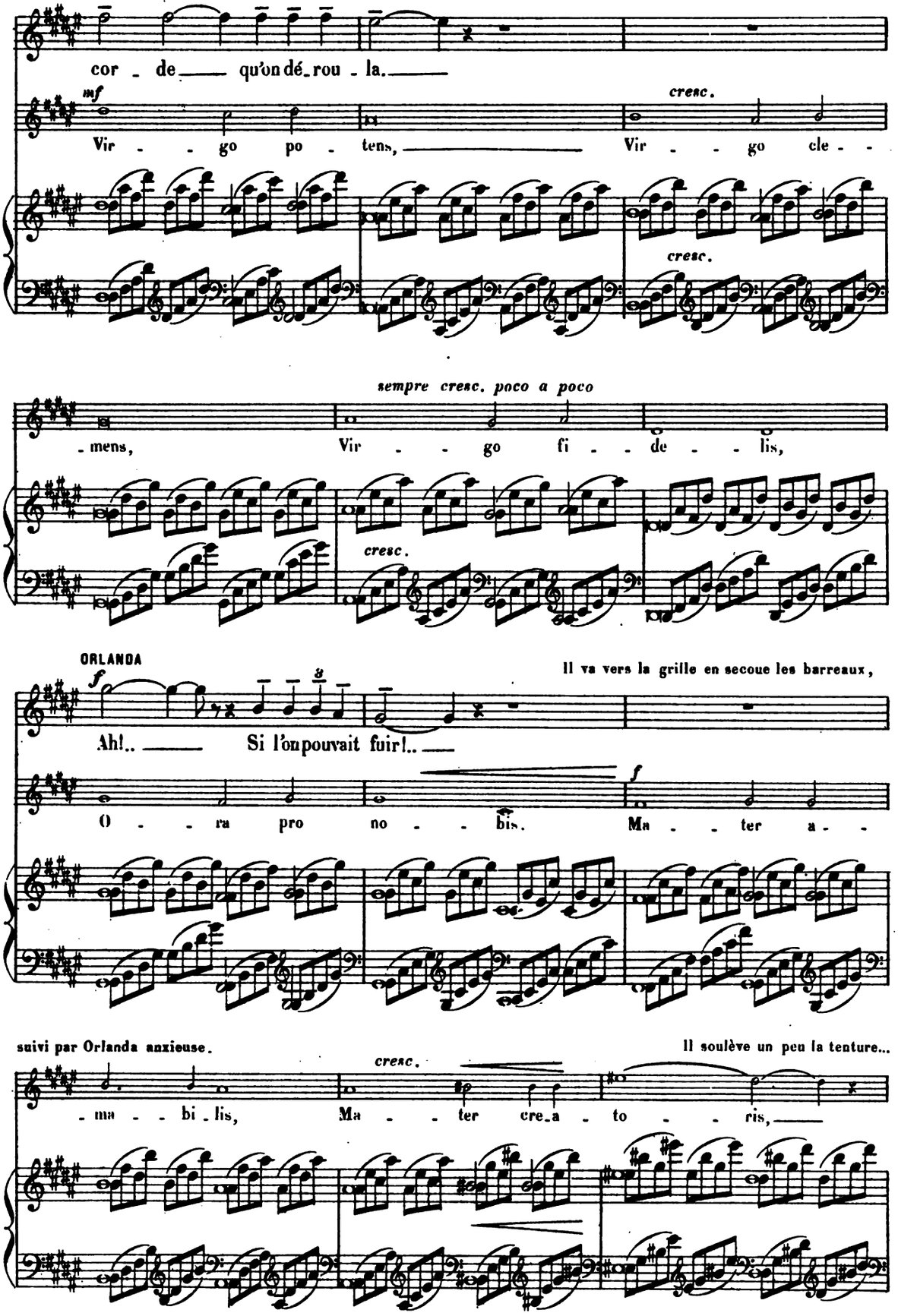
Dans la chimère d'une fuite possible, Danielo regarde autour de lui.



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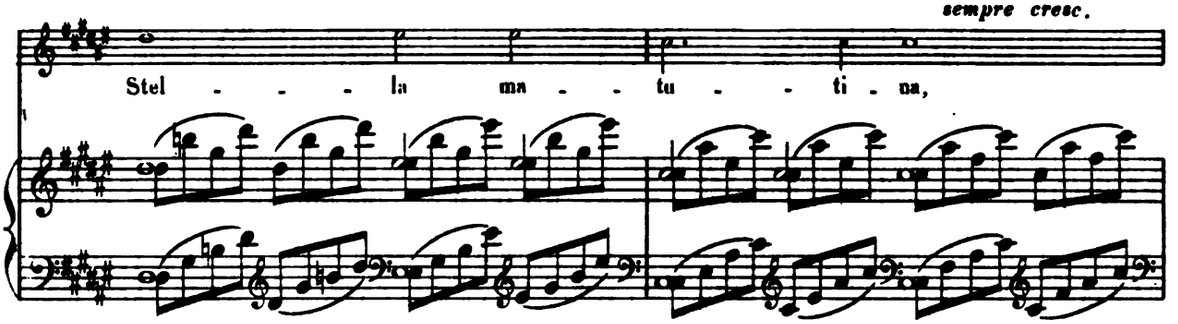
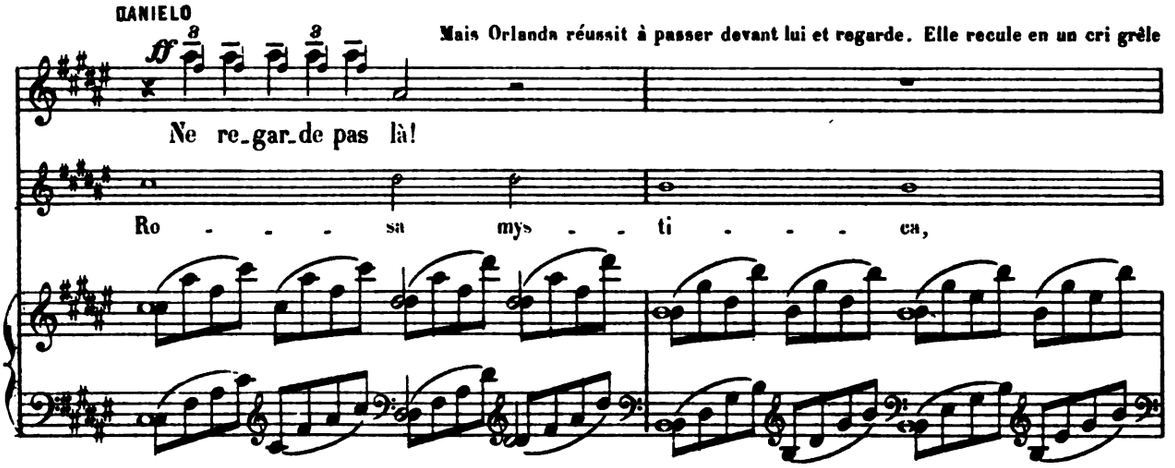
il se detourne avec horreur et se met devant Orlanda les bras grands ouverts.

sempre cresc.



DANIELO

Mais Orlanda réussit à passer devant lui et regarde. Elle recule en un cri grêle

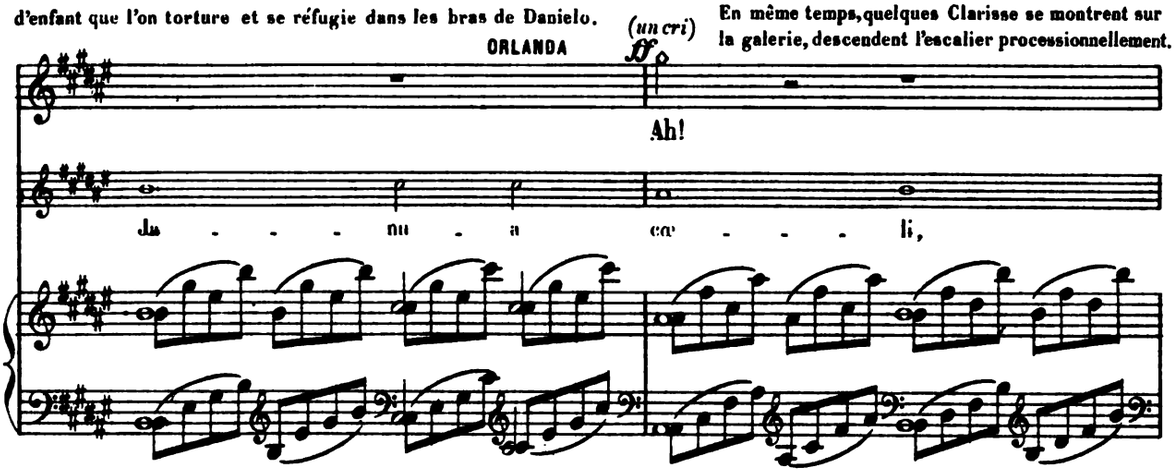


d'enfant que l'on torture et se réfugie dans les bras de Danielo.

ORLANDA

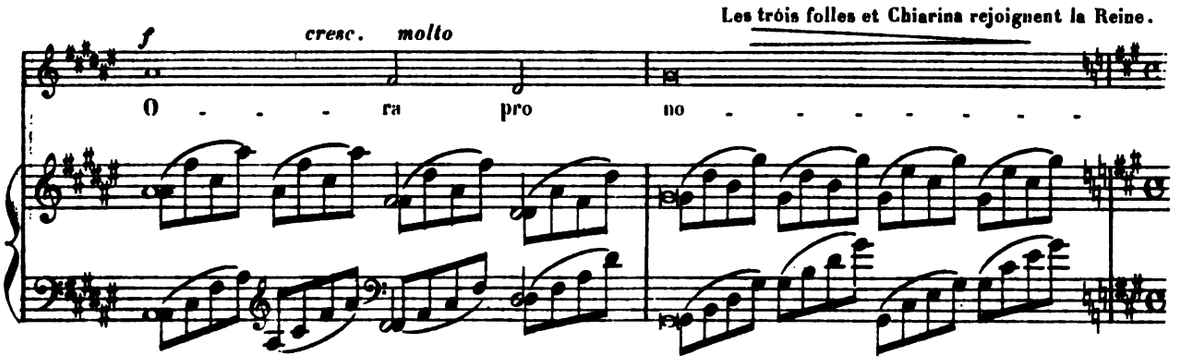
(un cri)

En même temps, quelques Clarisse se montrent sur la galerie, descendent l'escalier processionnellement.



Entrent par la gauche, César Sforza, Jean Cesano, Jean Vasari, d'autres courtisans et des gardes royaux.

Les trois folles et Chiarina rejoignent la Reine.



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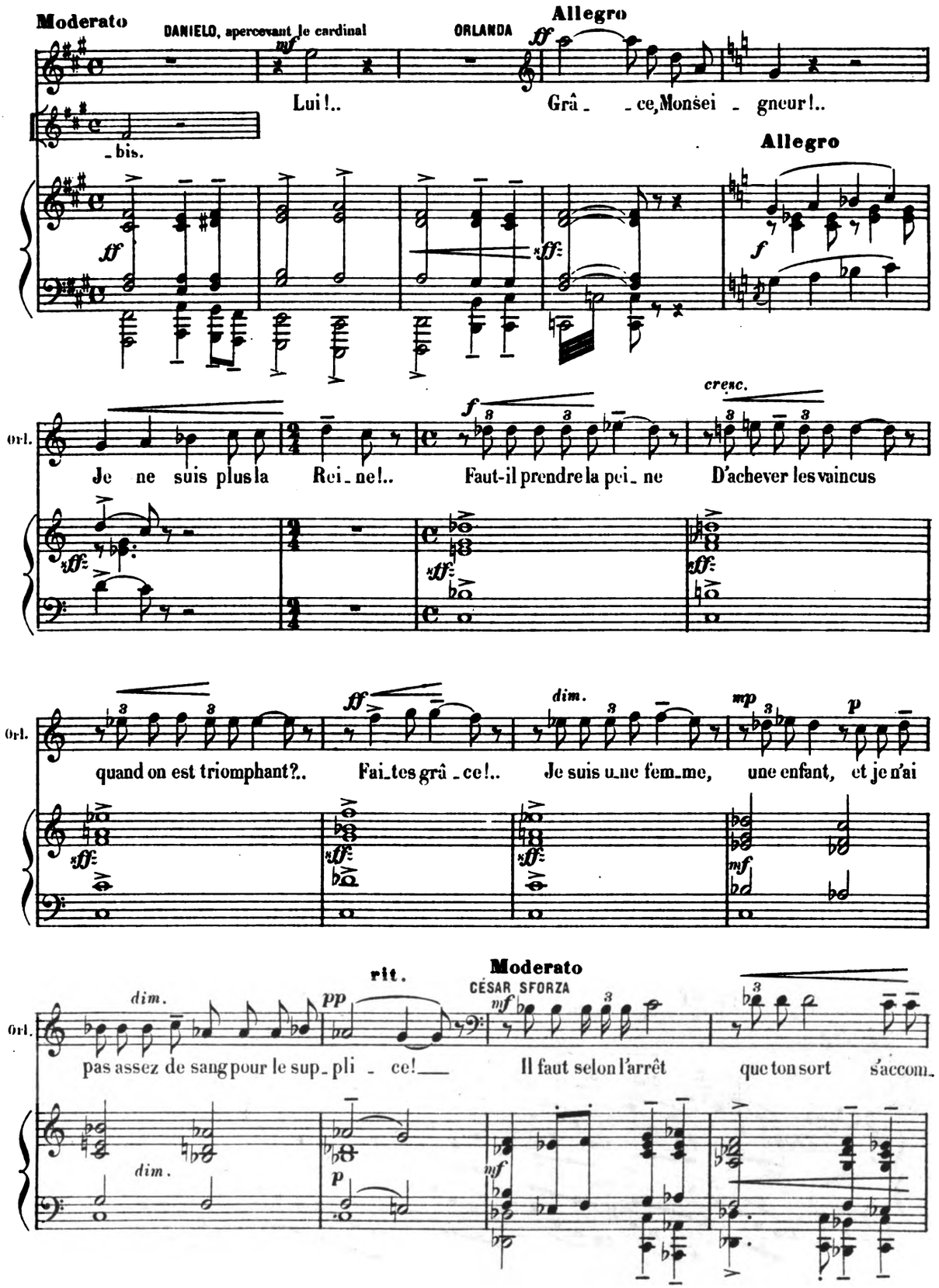
SCÈNE IV

LES MÊMES, CÉSAR SFORZA, LES COURTISANS, LES GARDES, MÈRE AGRAMANTE, LES CLARISSES, CHIARINA, LES TROIS FOLLES.

Le Promoteur et les deux Massiers sont allés se placer devant la grille. L'orgue se tait.



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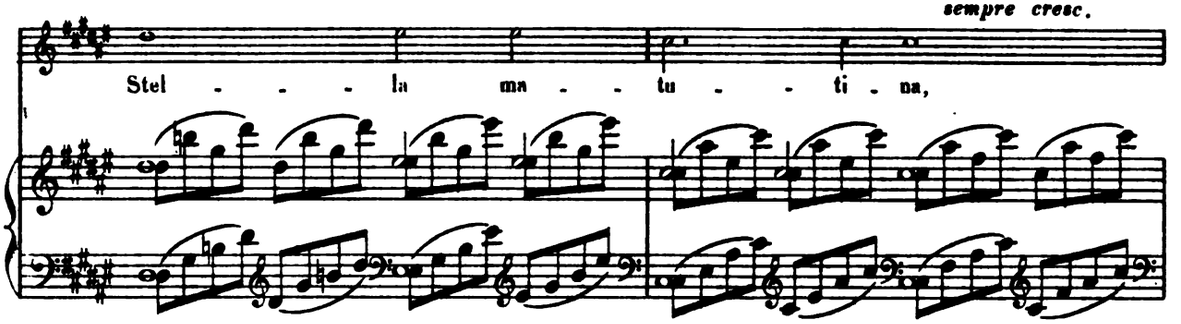

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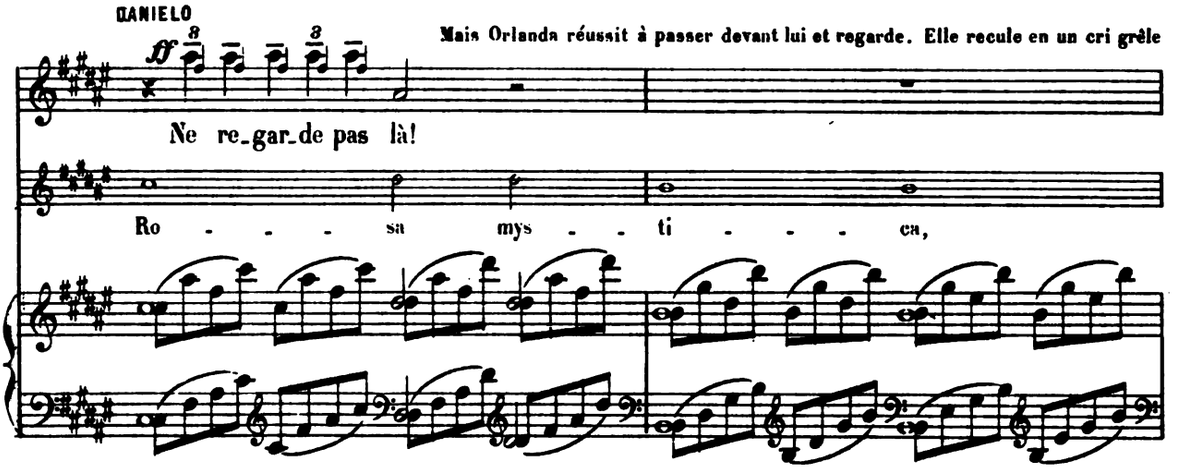

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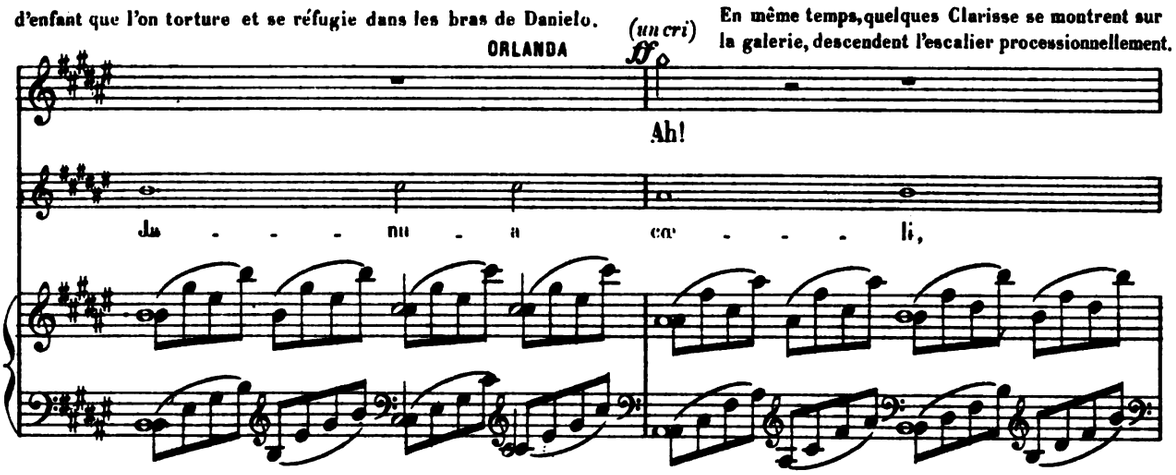

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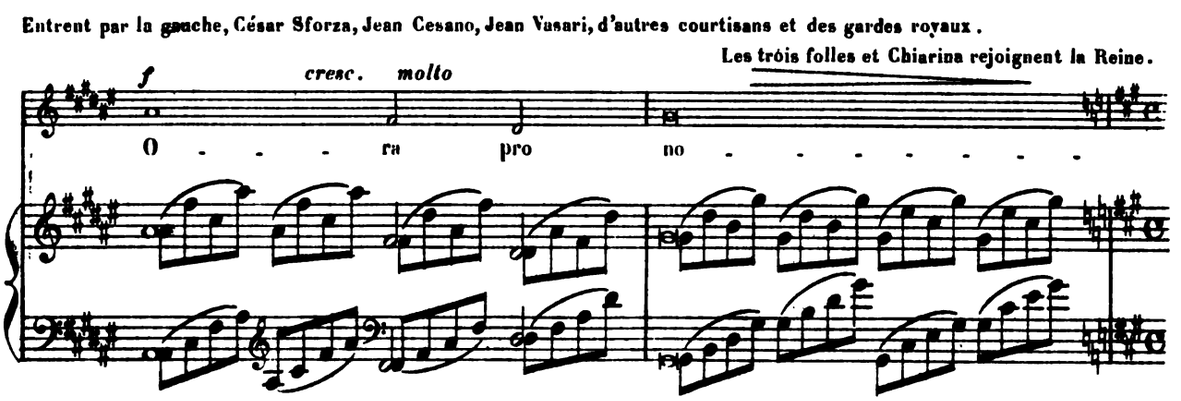

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SCÈNE IV

LES MÊMES, CÉSAR SFORZA, LES COURTISANS, LES GARDES, MÈRE AGRAMANTE, LES CLARISSES, CHIARINA, LES TROIS FOLLES.

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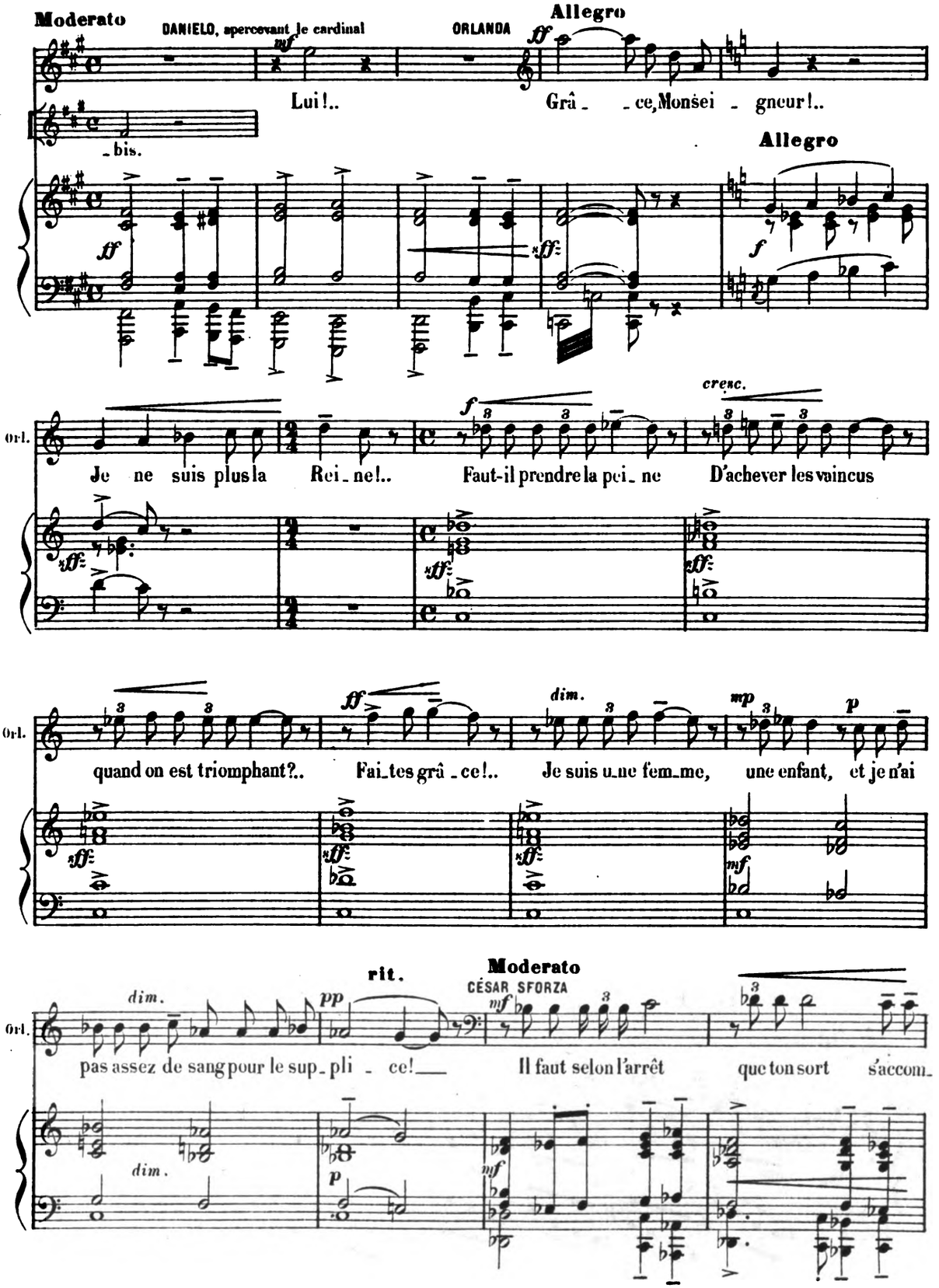

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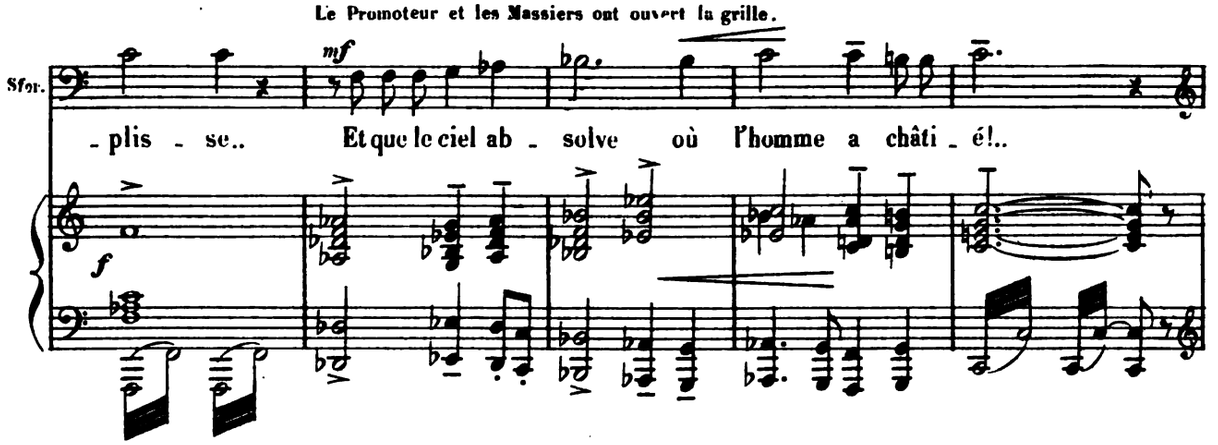
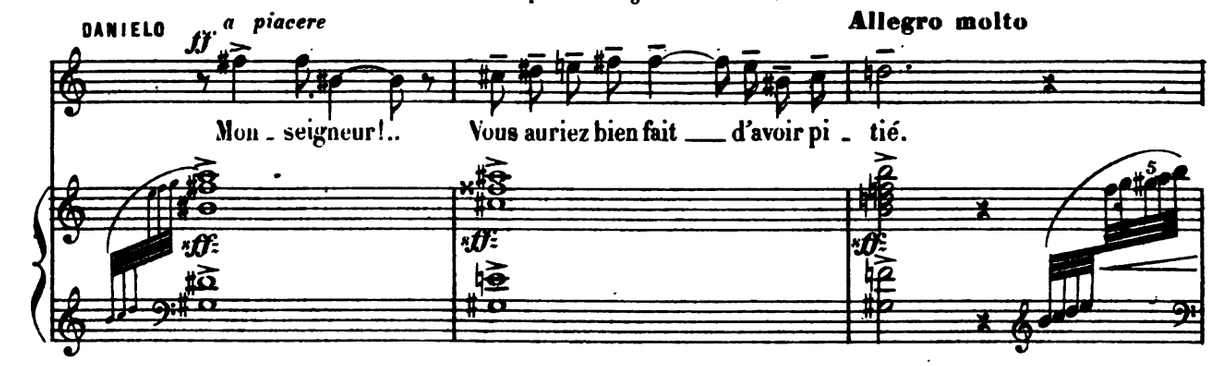
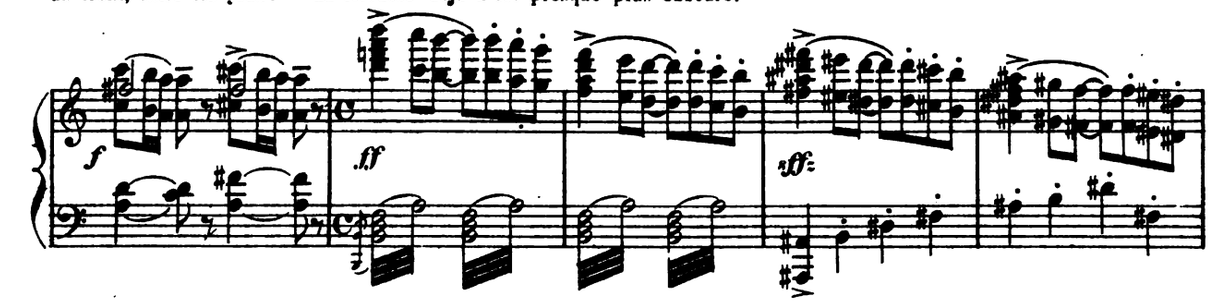
Le Promoteur et les Massiers ont ouvert la grille.

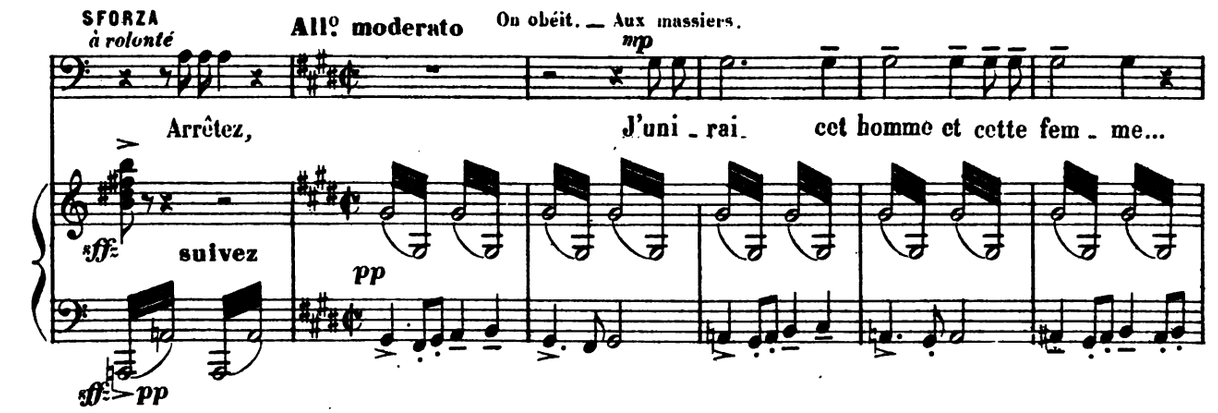


La terrasse apparaît toute, mais très noire, sans rien de nettement visible, sous un ciel de nuages sombres et bas qui se précipitent. A peine aperçoit-on, assez loin, une chose peu haute et pâle, entre des torches rougeâtres plantées dans le sol comme des arbres qui brûleraient. Seulement, entre les tentures levées, tout à fait devant, à gauche, il y a un petit autel reposoir, où, selon le cérémonial du Saint-Office franciscain, la hache d'argent est couchée sous les bras qui bénissent de l'image de Saint François d'Assise. Un frère mineur est prosterné à droite de l'autel. C'est l'exécuteur. Peu à peu les nuages s'écarteront, la terrasse s'éclairera de lumière nocturne.



Daniclo a saisi la hache d'argent, posée sur le petit autel, et s'est jeté sur le cardinal qu'il frappe au front. Un grand cri de toutes parts. Les trois folles et Chiarina se précipitent vers la Reine évanouie, tandis que les courtisans et les gardes les armes levées, se jettent sur Danielo. Mais César Sforza n'est pas tombé, sa blessure semble légère. Une ligne rouge lui coule du front, entre les yeux. La terrasse déjà n'est presque plus obscure.





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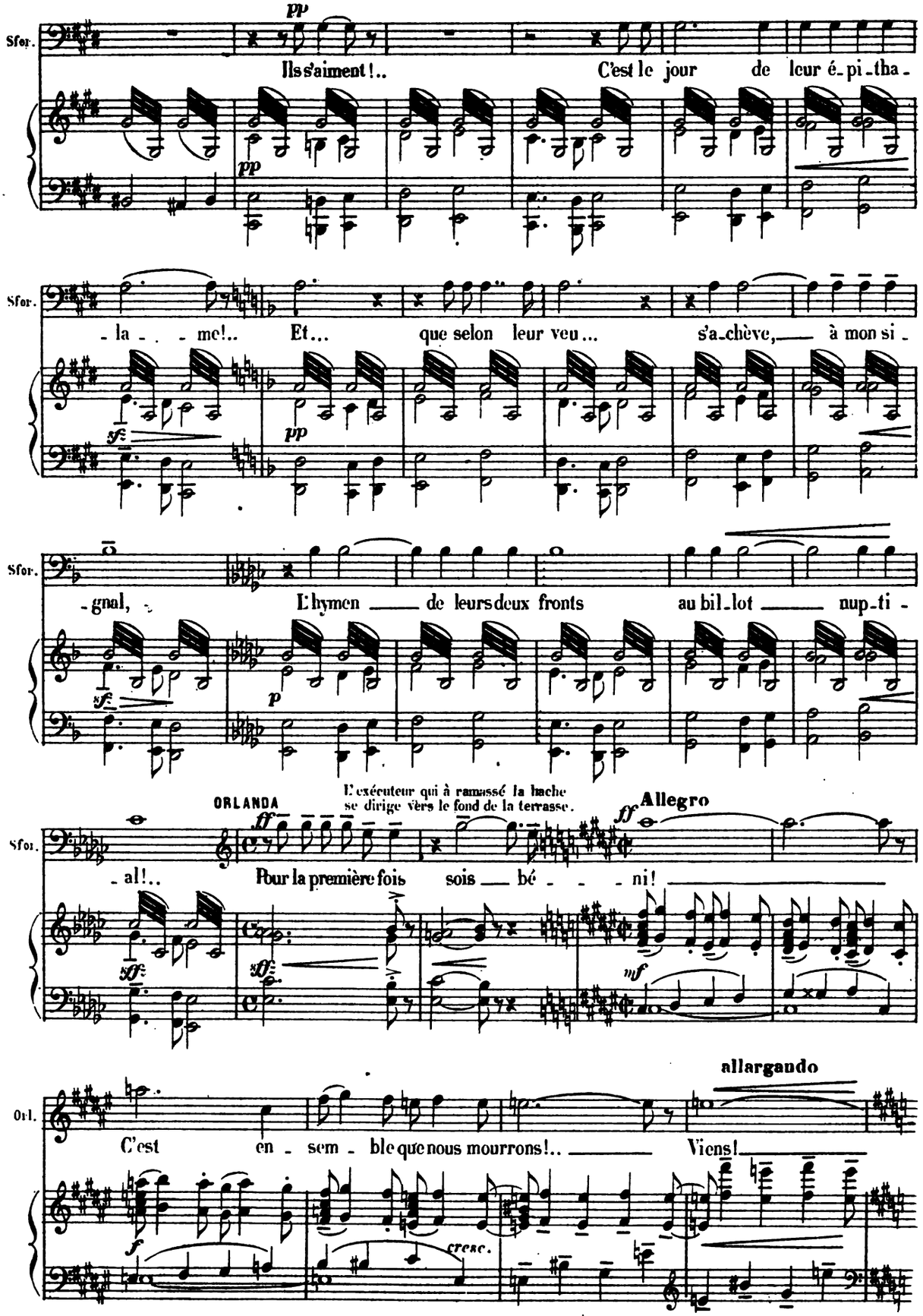

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Sous le ciel tout d'azur, la terrasse est devenue magnifiquement lumineuse de lune et d'étoiles. L'allée de lauriers roses apparaît jonchée de fleurs, vers le billot blanc, au fond, et voici qu'entre les lauriers roses, un peu en avant des arbustes espacés, les jeunes Clarisses, postulantes et novices, viennent s'agenouiller en jetant des fleurs et en levant des cierges dans la clarté plus éblouissante. La lune s'étend jusque dans la sombre salle. Et l'orgue invisible pleure un chant très pur, très clair, angelique. Cependant César Sforza a ordonné le supplice. L'exécuteur la hache levée, se tient près du billot; et s'enlaçant, Orlanda et Danielo entrent sur la terrasse lumineuse.

a Tempo Moderato

Orl. *f*

ORLANDA *f*

Viens!

mf

Ils marchent enlacés, vers le billot blanc, dans l'allée de lauriers roses et de cierges.
Les voici à la place même où, par une nuit pareille, elle lui donna le premier baiser.

DANIELO, vers l'exécuteur

f

Toi!.. si tu suf - fis

Dan. *cresc.*

a cet - te dou - - - - - - ble

cresc.

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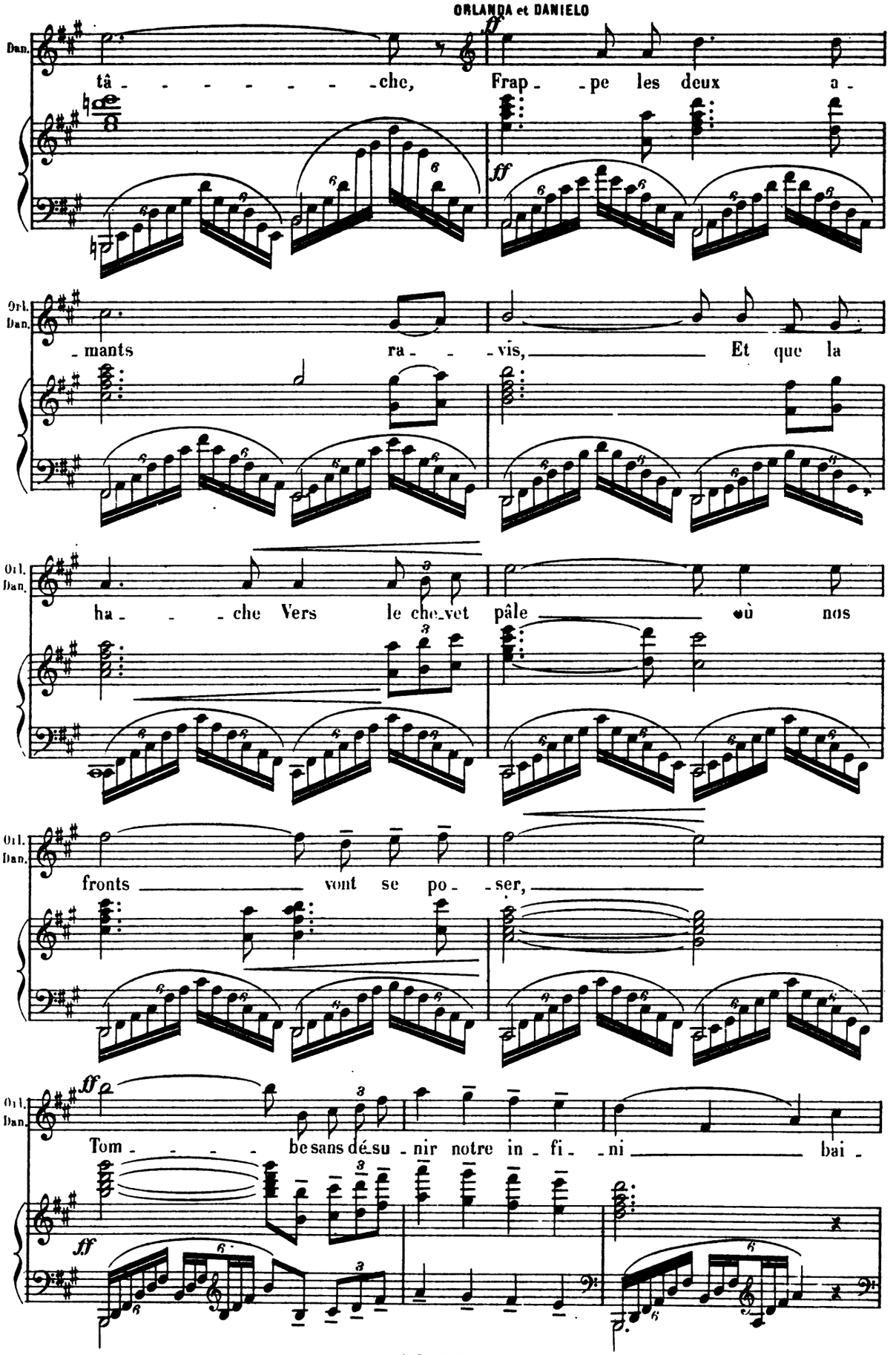
ORLANDA et DANIELO



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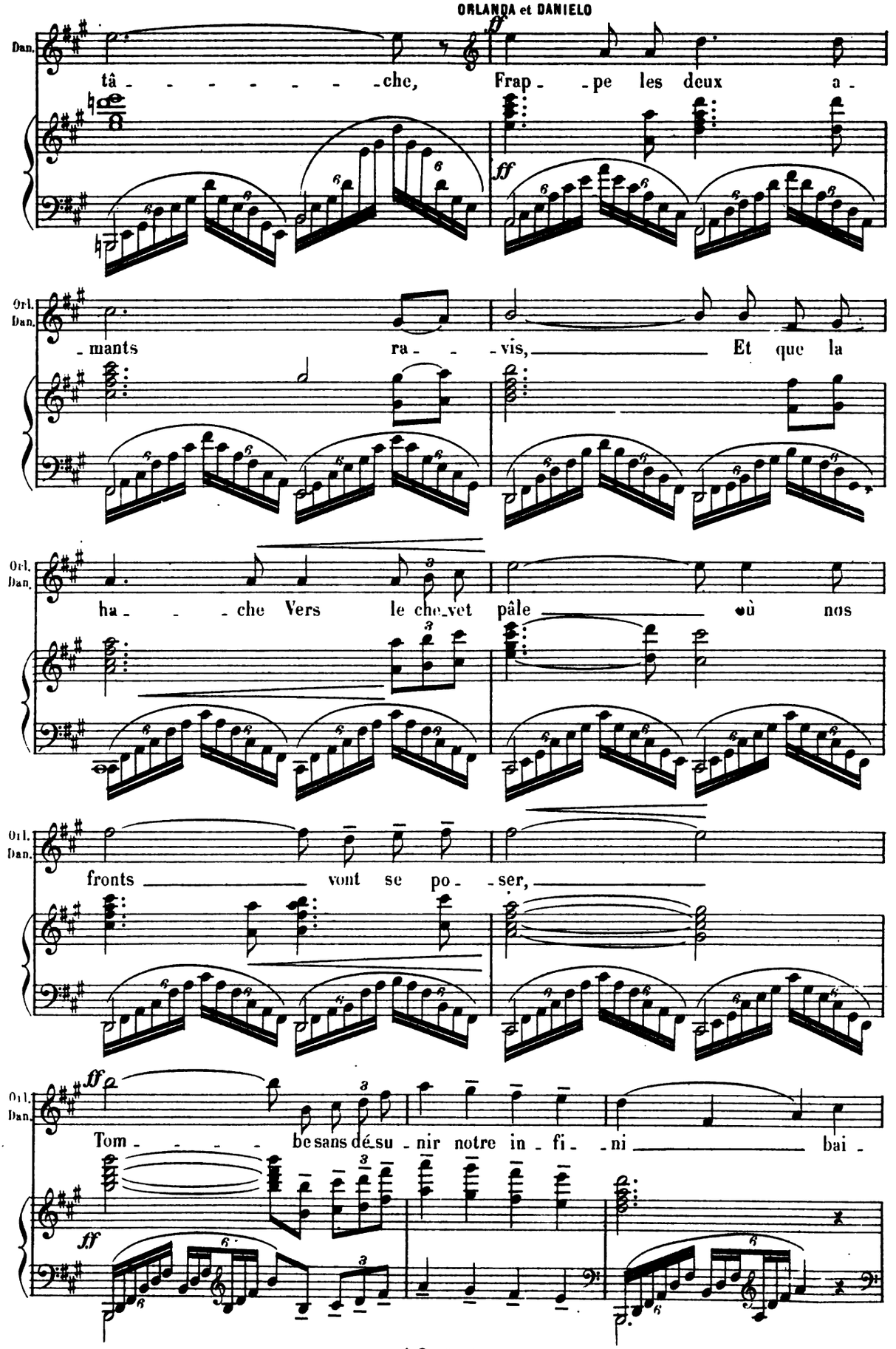

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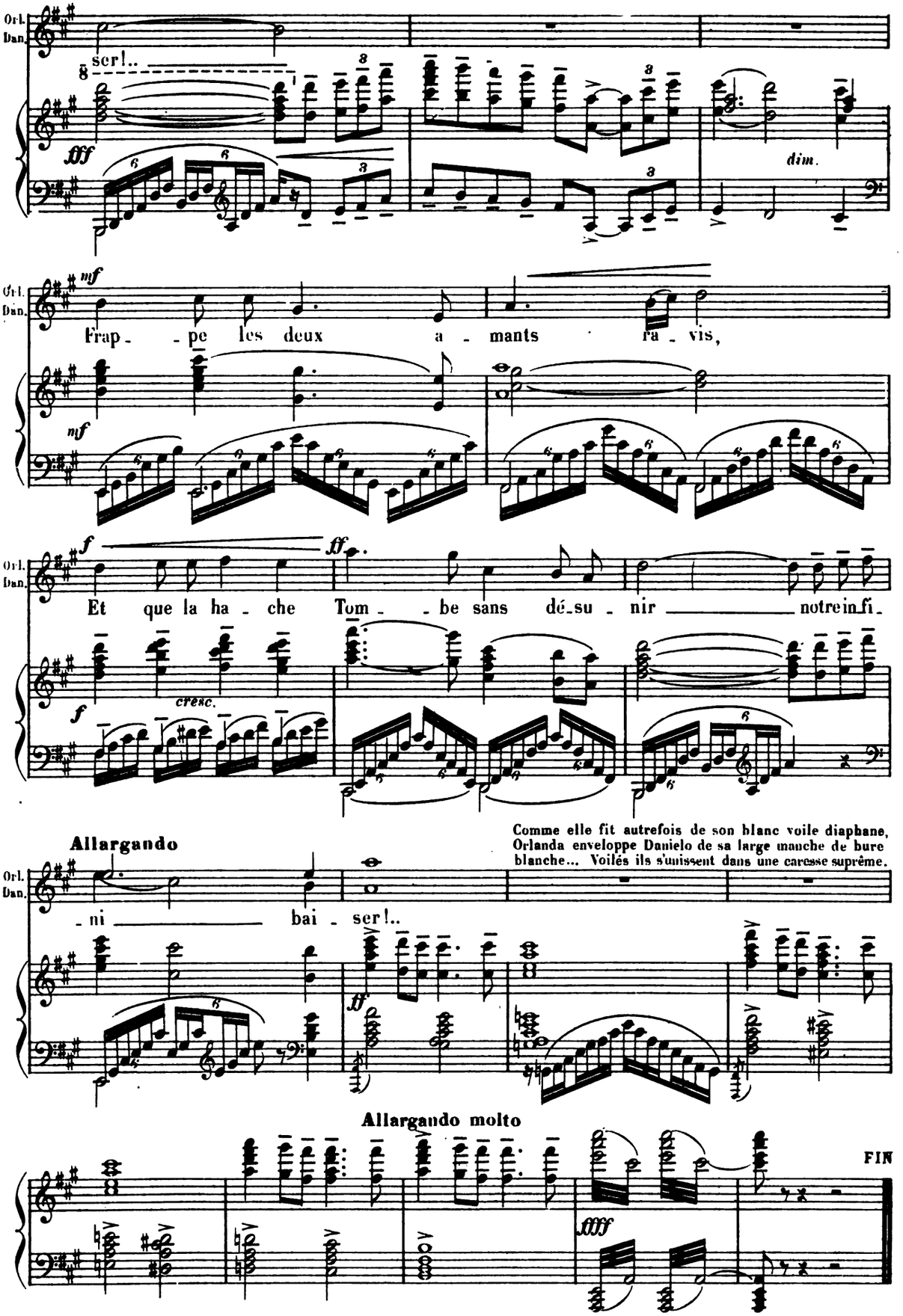

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